















A  
CATALOGUE  
OF  
PICTURES,  
COMPOSED AND PAINTED  
CHIEFLY BY THE  
MOST ADMIRABLE MASTERS  
OF THE  
ROMAN, FLORENTINE, PARMAN,  
BOLOGNESE, VENETIAN,  
FLEMISH, AND FRENCH SCHOOLS.

IN WHICH  
MANY OF THE MOST CAPITAL  
ARE ILLUSTRATED BY DESCRIPTIONS,  
AND CRITICAL REMARKS.

HUMBLY OFFERED TO THE  
IMPARTIAL EXAMINATION OF THE PUBLIC,

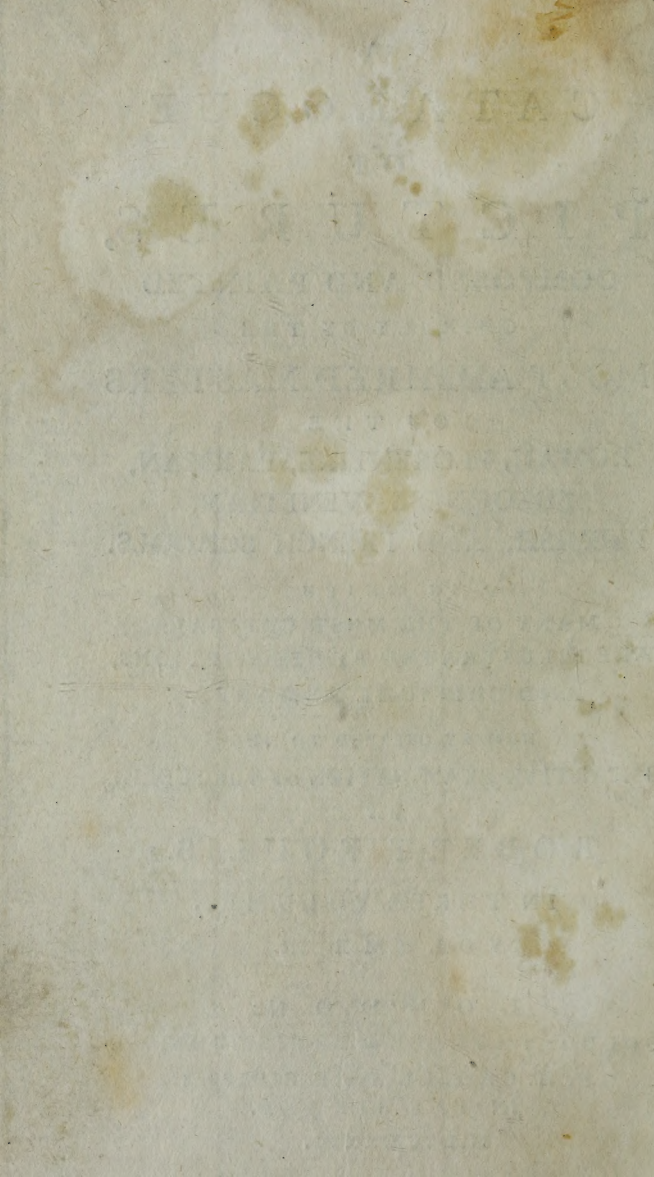
BY  
ROBERT FOULIS.

IN THREE VOLUMES.

VOLUME III.

L O N D O N:  
SOLD AT THE PLACE OF EXHIBITION, AND  
BY T. CADELL AND P. ELMSELY  
IN THE STRAND.

M.DCC.LXXVI.





VOL. III. CONTAINS

RUBENS, VANDYCK, REMBRANT,  
and other Painters of the FLEMISH  
School.

POUSSIN, and other Painters, earlier  
and later, of the FRENCH School.

A L S O,

A Miscellaneous Collection of Land-  
scapes, Flower-pieces, Still-life Pic-  
tures, and Portraits.



# A P I E T A S ;

OR, THE

B O D Y OF OUR S A V I O U R

After Crucifixion, repofing on the  
Knees of the VIRGIN.

SAINT JOHN is on the right fide of the picture, and fupports our Saviour's head with his right hand; his left is lifted up, and fpread; his face is feen nearly in profile. On the left of the picture is Magdalene, weeping. The crofs is in the background of the picture, and feven angels are near it, with the enfigns of our Saviour's paffion.

This feems to be a very old picture of the Flemifh fchool, foftly painted, and well preferved.



THE

PENNY OF CAESAR,

A Picture by RUBENS,

On Wood,

REPRESENTING our Saviour's answer to the Pharisee's ensnaring question, "Render unto Caesar the things that are Caesar's, and unto God the things that are God's."

This picture consists of nine figures. An old Pharisee presents a penny. Our Saviour points to it with the forefinger of his left hand; and the right hand lifted up, he points with his forefinger upwards.

This picture being intended for enlargement, is not highly finished; but it is in Rubens' best manner.

The dimensions are, eleven inches and one fourth in height, by one foot three inches in breadth.

MARY'S VISITATION OF  
ELIZABETH,

By RUBENS.

THE dimensions are, one foot eight inches and an half in height, by one foot three inches and an half in breadth.

OUR SAVIOUR PRESENTED IN THE  
TEMPLE BY JOSEPH AND MARY,

By RUBENS.

The Companion of the above.

OUR Saviour is in the arms of old Simon. These two pictures were painted also for enlarging from, and the enlargement makes the two leaves which cover the great picture of the Taking down from the Cross in the cathedral of Antwerp.

## 4 P I C T U R E S B Y

The dimensions of both are, viz. one foot nine inches in height, by one foot three inches and three fourths in breadth.

### T H E C O N V E R S I O N O F S A I N T P A U L,

Who is fallen from his Horse, and one lifting him up;

By R U B E N S:

THIS picture consists of a large group of men and horses; who are all in emotion and terror.

The dimensions are, one foot eight inches in height, by two feet four inches and an half in breadth.

There is a print of this picture about the same size, which contains an additional figure.



R U B E N S.

5

A N

E C C E H O M O,

A small Picture on Wood,

Of the School of R U B E N S.

THE dimensions are, one foot one inch and three fourths in height, by eleven inches in breadth.

T H E

ASSUMPTION OF THE VIRGIN,

By RUBENS. On Wood.

Containing above forty Figures:

THE Virgin is exceedingly graceful. Our Saviour standing on the clouds, puts a crown on her head. A bright light comes from the highest part of the picture. The angels, who sit upon the

clouds behind the Virgin and our Saviour, form a semicircle, and are playing upon various instruments of music. Below the Virgin, there are twelve angels, of infantine figures, in the air.

Upon the ground are eighteen figures of men and women. Three men are employed in carrying a grave-stone, with the inscription MARIA. In the middle group St. John is employed in putting flowers upon a white cloth, under which the dead body of the Virgin lay; but from which she is supposed to have departed, without being perceived either by those who carry the grave-stone, or by those occupied about her. Beyond St. John, there is a woman of great age, representing St. Anne, looking down upon the white cloth, under which the Virgin is supposed to lie: and behind her stands a young man with a lighted torch.

To the left are two young women: the one nearest the foreground, clad in red, white, and blue, has a flower in her

left hand, and points to it with the right. Her face is turned to the left, and she looks with great attention and surprise towards a disciple clad in yellow, with a white mantle, whose head and beard is grey; his face is turned upward; his left hand stretched forward; his right hand open, and lifted up; his left knee is upon the ground, and his right bended. This attitude seems to be the cause of the woman's astonishment, who, pointing towards the cloth under which the Virgin lay, seems, as it were, to say to the man, "What do you mean? Does not the Virgin lie here under this cloth?" The woman who is behind, clad in light-blue, points with her right hand downwards to the same cloth. In her countenance is sudden terror and admiration, occasioned by the narration of a disciple; who, bending forward to her, has just begun to tell of his having seen the Virgin ascending unto heaven.

The apostles are in different attitudes

of transport; the greater number looking upward. All their heads are uncovered; and are either young men, middle-aged, or old. One points upwards with his hand: another lifts up both hands: and one behind this last, lays his left hand upon his shoulder, and looks upward.

The enlargement of this picture is at Duffeldorp, and is called by Mr. Richardson, The Triumph of Rubens.

This picture is as highly finished as could be desired for a cabinet.

The dimensions are, three feet six inches and an half in height, by two feet eight inches and an half in breadth.

The first essay of this composition contained only the upper part, and with fewer figures; which may be seen at Wilton.



R U B E N S.

T H E

TAKING DOWN FROM THE  
CROSS,

By RUBENS. On Wood.

CONSISTING of nine Figures. The composition is the same with the famous picture in the cathedral at Antwerp. The man on the ladder, to the left of the picture, holds our Saviour by the left arm with his right hand, and the cloth with his teeth. In this picture his left arm is covered with drapery to the hand, which leans upon the cross.

In the great picture, this arm is painted muscular, and naked to the elbow: which addition in the great picture, marks the priority of this. There is also a more advantageous view of the fingers that take hold of our Saviour's left foot. These two little changes to the better, in the great picture, are proofs of its being painted later than this,

All the figures in this picture are highly finished: the expression and the colouring admirable, and in Rubens' best manner.

The dimensions are, four feet two inches and one fourth in height, by three feet one inch in breadth.

There is a print done after the picture at Antwerp.

## A

## F E M A L E F I G U R E,

With a C U P I D holding a Mirror.

THE same composition with Titian's mistress in the character of Venus; from the collection of Baron Fraula. In his catalogue it was called, Rubens after Titian; but the woman is different, and more beautiful: the colouring is also different, and the relieve very great.

The dimensions are, four feet six inches in height, by three feet seven inches in breadth.

## RUBENS' OWN PORTRAIT,

By HIMSELF.

THE size of nature, and full length. This is very unlike the common picture of Rubens, done for him, when young, by some Flemish painter: but resembles the print which accompanies the engravings of the Luxemburg gallery.

There is upon the picture, "aetatis 58. 1635." He sits in a two-armed chair, in the Rotunda which he built for his antiques; and which is now called the Academy of Antwerp. His arms are upon a carpet, which covers a table; upon which stands a bust of Virgil, a small statue of Antinous, and a larger of Mercury ready to fly. The light falls from above upon Rubens, and upon these figures. His head is uncovered; his drapery black, contrasted by his large white ruff.

The dimensions are, six feet six inches in height, by four feet five inches and an half in breadth.

## A

COMPANION TO THE PRECEDING  
PICTURE,

Supposed to be one of RUBENS' WIVES;  
marked " age 49. 1639."

AT the foot of the picture, there is painted a sort of frame, to which is affixed a red ribband; upon the frame is inscribed P. P. R. this is the only picture on which I have seen his name: and is probably intended for a mark of his regard for the person painted.

This picture is not so highly finished as the former, probably on account of the state of his health; he being then afflicted with the gout, and died in the year 1640.

The dimensions are, six feet six inches in height, by four feet five inches and an half in breadth.



## M A G D A L E N E D Y I N G,

Accompanied by an Angel,

By RUBENS. On Wood.

THE figures large as life. This, and the rest of the pictures in this collection by Rubens, are almost all engraved.

The dimensions are, three feet five inches and an half in height, by two feet six inches in breadth.

## A

## B A C C H A N A L P R O C E S S I O N,

By RUBENS,

ON each side of which is a pillar. And the whole picture is furrounded with fruits and flowers richly painted. In the middle of those above, there is a large cluster of peaches of great relief, accompanied with grapes of different colours,

and other fruits, both above and below; thought to be done by Gerard Seger.

The dimensions are, three feet three inches and an half in height, by two feet nine inches in breadth.

T H E  
TRIUMPH OF THE CHURCH,

By R U B E N S,

CONTAINING fifteen figures. The first of whom, are two angels drawing a triumphal car. Almost all the figures in this picture are seen full. Two infant angels fly above: the one holding the nails; and the other the crown of thorns. A woman upon the triumphal car carries the cross; her head uncovered, and the upper part of her body, the drapery coming below her breast. At her side stands a globe, a small part of which is brightly enlightened. Upon the same car, but on the other side of the globe, stands a wo-

man representing the church: her right hand lifted up, and stretched forward, holds an open book: her left hand rests upon her side, the back of her hand being turned towards it. Two little angels standing behind the car, push it forwards. The figures led in triumph walk behind.

The first is a man with black hair and beard, and yellow and red drapery, who holds in his right hand an armillary sphere. The second is bald, grey-headed, bends forward, and leans upon his staff: his face is the face of Socrates. Beyond this figure is another, with a garland round his head. All these figures seem humbled by the reflection of their inferiority.

The next figure is Diana of Ephesus, in grief: her head bending forward, and uncovered, and her arms bound together. Behind is an Ethiopian, who seems to be in a transport of joy at the new and unexpected blaze of light. There are two angels above these figures; one

of whom holds another symbol of our Saviour's passion.

This picture, on account of the subject, determined Rubens to paint it in a brilliant, or rather resplendent style of colouring. The dimensions are, five feet four inches in height, by seven feet three inches in breadth.

As Rubens' pictures are generally engraved, there is a most capital print of this.

## OUR SAVIOUR A CHILD,

ST. JOHN the Baptist, and two infant Angels,

By RUBENS.

THE same composition with another in my Lord Pembroke's collection; but the picture at Wilton is larger, and higher finished.

The dimensions are, one foot eight inches in height, by two feet one inch in breadth.



T H E  
V I R G I N A N D C H I L D

In the HEAVENS,

By RUBENS.

THEY are furrounded by the children slain at Bethlehem, two of whom crown her; two hold up palms of martyrdom.

Some parts of this picture appear to have been painted by Vandyck.

This great composition contains forty figures, grouped with great ability; diversified in attitude and expression.

The dimensions are, four feet six inches in height, by three feet nine inches and an half in breadth.

In this picture Rubens seems to contend with Titian for the glory of giving children variety of difficult attitudes and pleasing expression; this we see in

Titian's picture of the Cupids in this collection.

This composition must have cost much study to Rubens, which probably would induce him for his own indemnification to repeat it oftener than once. I have seen one in the collection of the King of France, exhibited at Luxemburg, which excited and detained many spectators. It was called, by mistake, in the catalogue, The Virgin, surrounded by Angels.

## T H E

ANGELS APPEARING TO THE  
SHEPHERDS,

By RUBENS. On Wood.

THE dimensions are, one foot and three fourths of an inch in height, by one foot two inches in breadth.

## A C O P Y

Of one of RUBENS' Pictures in the  
Luxemburg Gallery.

IN this picture, Mercury offers the symbol of peace to the mother of Lewis XIII. One Cardinal is in the action of persuading her to accept of it; another withdraws her hand, when stretched out to receive it.

The dimensions are, three feet eleven inches in height, by two feet eleven inches and an half in breadth.

After two Pictures of RUBENS in the  
Luxemburg Gallery, viz.

M A R Y O F M E D I C I

Received by the Genius of France, and  
other figures present.

B E L O W are a River-god, a Nymph,  
and a Triton. Above, Venus accom-  
panied by Cupid, pours Plenty upon  
the Queen from a cornucopia.

The dimensions are, one foot four  
inches and three fourths in height, by  
one foot and one fourth of an inch in  
breadth.

M A R Y O F M E D I C I,

WITH the emblems of justice, and the  
ensigns of royalty, accompanied with  
allegorical figures of different ages and  
characters.



The dimensions are, one foot four inches and three fourths in height, by one foot and three fourths of an inch in breadth.

The prints after the originals of these pictures are generally known.

MARS called off to War by DISCORD  
and HARPIES,

A Picture by RUBENS.

DISCORD takes hold of Mars with his left hand; in his right is a flaming torch; his features and looks express his character. This figure hangs in the air, and the Furies go before him.

Mars has a sabre in his right hand, and in his left a shield. Venus stretches out her hand to retain him. By his looks he seems to persuade her to let him go.

A Cupid, mounted high, seems to tie the ornament about his helmet and her hair together. Another Cupid, standing

below, has got hold of a piece of the red drapery of Mars with his right hand, and with his left he reaches towards a piece of the drapery of Venus, to join them together. Another Cupid endeavours to assist; his hands reaching behind, towards the drapery: this last is seen with his back towards the spectator; the other is seen in profile. The right foot of Mars advanced, tramples upon a book of music; his left, which he is drawing forward, presses upon, and thereby diminishes the swelling in the calf of the inner side of Venus's left leg, which has a bad effect upon its shape.

Nearer to Mars, a male figure lies dead. The next is a female, with a musical instrument, one of whose feet is upon the head of the dead person; under her right arm is a musical instrument; her back is seen foreshortened; her head turned, looking over her left shoulder towards Mars.

Next, is a male figure, representing Architecture; he lies upon the left side

on the ground, and his left arm is stretched along upon it, enclosing the capital of a Corinthian pillar: in his right hand, which is lifted up, there is a pair of compasses: his right leg is over the shoulder of the female who represents Music.

Behind, there is one in alarm, who seems falling with a child in his arms; and behind a town on fire; the clouds are likewise tinged with the fire.

On the foreground, on the right side of the picture, the caduceus of Mercury, and the darts of Cupid, lie scattered and neglected. This picture has a very rich frame, adorned with roses of various forms, a presumption that it was the King's, though it has not the royal mark. But this composition by Rubens is in the catalogue of the sale, authorised by Oliver. There is also a repetition celebrated in the famous collection of the Great Duke at Florence.

The dimensions are, five foot one inch in height, by six foot eight inches in breadth.

THE

SHEPHERDS

Bringing their Offerings to our SAVIOUR,

A Picture by RUBENS.

THE dimensions are, five feet four inches in height, by seven feet seven inches in breadth.

There is a print after this picture.

A

BUST OF OUR SAVIOUR,

By RUBENS.

HIS right hand lifted up as one teaching, and his left leans upon a globe.

The dimensions are, two feet four inches and an half in height, by one foot ten inches in breadth.

## A

## BUST OF SAINT PAUL,

By RUBENS. On Wood.

IN his hand is his sword, which he raises obliquely across his breast.

The dimensions are, two feet one inch in height, by seven feet and three fourths of an inch in breadth.

## T H E

COMPANION OF THE ABOVE  
PICTURE,

By RUBENS. On Wood.

SAINT PETER looks upward with an air of penitence. In his right hand he holds his keys: his left covering his breast touches it with the ends of his fingers.

The dimensions are, two feet one inch and an half in height, by one foot seven inches and an half in breadth.

There are prints in imitation of drawings, cast off in red, after the two preceding pictures.



A Symbolical and Allegorical  
Representation of the TRINITY,

By RUBENS. On Wood.

AS there is no subject, on which there are a greater variety of opinions, than concerning pictures and their authors, there are some who dispute this picture being Rubens'; because the allegorical representation of the Ancient of Days, has a grandeur that shews it to be Florentine; but the drapery and carnation of our Saviour, can only be ascribed to Rubens, or Vandyck. The colouring is warm, and so faithful to the truth of nature, that it deceives the eye, and looks liker original nature than imitation.

The picture is highly finished; and it is less incredible to suppose Rubens to surpass himself in greatness of conception, than to suppose any Italian to equal him in his own way of colouring, and

to surpass in the truth of nature not only himself, but all other painters.

The dimensions are, three feet eleven inches and an half in height, by three feet in breadth.

T H E  
VIRGIN AND CHILD,

By R U B E N S.

SHE sits in the open field. Above is a concert of music by angels of infantine forms. This group has been painted by Vandyck in the school of Rubens.

The dimensions are, five feet four inches in height, by three feet nine inches and three fourths in breadth.

THE

JUDGMENT OF PARIS,

By RUBENS. On Wood.

THIS picture is in his highest style of colouring; and has all the vivacity it can be supposed to have had when it was first painted.

The dimensions are, two feet five inches and an half in height, by three feet five inches and one fourth in breadth.

THE

RESURRECTION OF LAZARUS,

AN excellent, and high finished picture, in a grave and chaste stile of colouring; ascribed to Rubens. It is undoubtedly of the Flemish school; and probably by

the Old Frank in his maturity. The picture consists of one large group, containing twenty-two figures.

Lazarus sits in the centre, newly raised from his grave. St. Peter unbinds his hands; and St. John seems to be untying his linen cap.

A little behind St. John, to the left, stands a man, seen in front, in great astonishment; his head and hands are lifted up, his mouth very open; and his arms spread to the right and left. A figure after this model appears in a picture of the Crucifixion by the Old Frank, among those who part our Saviour's raiment.

Before this man sits Mary, the sister of Lazarus; the linen dress on her head resembles a turbant; her arms cross her breast; her face and eyes are turned upwards; her looks express admiration, and the most lively gratitude. The expression of the two adjoining figures is good and proper.

The figure which next occurs is our

Saviour; his right hand is stretched out towards Lazarus, and Lazarus' eyes look toward our Saviour with attention, and upon his countenance the thoughts and sentiments of his mind are dawning.

To the left of our Saviour, on the foreground of the picture, is Martha; she is upon her knees; her left arm is stretched out, bending downwards; and the other lifted up, and drawn more back; her body bending forwards; and her looks directed towards her brother; her whole attitude is expressive of a high degree of wonder and emotion; the carnation of her arm is set off by the white drapery that encircles; the upper part of the drapery that covers her body is green silk; and her mantle, coming below the waist, yellow. The mantle of our Saviour, who stands by her, is red; and his robe of a leadish colour.

All the draperies in this picture are thoroughly finished, and much diversified; the expressions are natural and



proper; and the truth and diversity of nature is happily imitated in the carnations. The background is adorned with ruins and picturesque landscape.

It would be difficult to express by words the diversity of character that appears among the Rabbins, Pharisees, and Sadducees; and, on that account, I shall proceed no further in the description.

The dimensions are, two feet four inches in height, by three feet six inches in breadth. There is probably no print of this most capital picture.

T H E  
A D O R A T I O N  
O F T H E

MAGI, OR KINGS OF THE EAST.

A Picture done in Italy by RUBENS.

THIS picture is painted with great magnificence of draperies, and variety of lights; and the painter has shewn great

art in reducing colours the most remote from one another into harmony, by the means of reflections; that is, by throwing from the highest colours a strong reflection on the adjacent bodies.

The Virgin stands on the right extremity of the picture, and Joseph behind her; the Virgin is a slender and elegant figure; her drapery is rich. The Child is placed before her upon a kind of table covered with a variety of drapery; part of which supports his back in an attitude in which he sits, leaning backward. The Virgin has in her hands two pieces of drapery, that surround the breast of the Child, and coming below his arms, prevents his falling to either side.

An Asiatic King presents gold to the Child in an open and round box; the under robe of this king is purple, and is strongly reflected on his wrists and hands; his upper robe is cloth of gold, with red ornament, which is reflected

on the face of a little boy who kneels by him. This boy has a flaming torch in his left hand, which throws its light partly on the robe of gold, and on two servants loaden with treasure.

These figures have all the muscular strength and vigour of Michael Angelo. The one having laid down his burden, is employed in opening it: his muscular strength appears very much by the swelling of the muscles upon his back; his left arm comes boldly out from the canvas: the shade is reflected upon the adjacent leg and thigh, which are brought together by the bowing of the knee; and the light that comes from the torch, strikes on both sides of the reflected shadow, falling by the inner and outer side of his arm. His right leg is foreshortned; the leg appears in the shade, and his sole towards the foreground of the picture.

The next servant is younger, and more slender: his load, which appears heavy, is still upon his shoulders, and is grasped by his two muscular arms, to

prevent its falling. His face is seen between his two arms, looking downward; his body being curved, the weight presses chiefly on the left; this leg being advanced, exerts great muscular vigour. The two arms to the elbow reflect the light, a little of which is seen on the face. All the forepart of the body is enlightened. The light falls gently along his thigh and leg, striking smartly on part of the thigh, the rest being in shade.

The Asiatic king beforementioned, kneels upon his left knee; and his right is bended. The yellow colour of the gold is reflected on the palm of his left hand. The whole figure is seen in profile.

By his side, more remote from the foreground, stands an Ethiopian prince. He is seen in front. There is great joy in his countenance. In his hand is a golden censer with frankincense. His linen turbant covers his head and neck, and partly hangs down his breast. His upper drapery is blue; his under is a

dorned with gold and precious stones.

He is attended by a large group of servants in armour, and in other dresses. Their complexions are diversified. We have seen gentlemen who have travelled into the east, point out the nations to which they belong, and heard them name them. This group is illuminated with lamps filled with oil; and the yellow flame reflected on the whole, produces an effect suitable to the intention of the painter.

In the lower part of this group, to which the light of the lamps does not extend, a little black boy, in the taste of Bassan, blows a torch with his mouth, which reflects a temperate light upon the adjacent objects.

The next group is also illuminated with lamps, which yield a fainter light than the former. And in the most conspicuous place of this group, stands an European king: the upper part of his head is bald. A servant, with a face of great submission, holds the prince's cap



behind his head, which he has just taken off. His hair and beard are gray. His person is tall, and his red loose robe hangs down to the ground: his left hand takes hold of his drapery, and his right rests upon a gold box of precious ointment, which a boy supports with both hands.

On the right of this venerable prince, stands a man with a turbant, with great acuteness of eye, and a large spread beard; and on his right, two other figures turned to one another, as in conversation.

A great train not fully seen, is supposed. One appears on horseback bending forward, and a horse in front; and beyond, a man's face; all exhibiting different effects of the lighted lamps. The red drapery of the prince reflects its colour on the body of the muscular servants formerly mentioned; and the reflection of a red drapery on the face of a black servant in the extremity of the picture, in shade, is both subservi-

ent to harmony, and to the visibility of the figure.

This magnificent picture is not only agreeable, but useful as a school to study the art of painting. With this design, Mr. Paxton made an excellent copy of it at Glasgow, before he went to Italy. And if engraved by a STRANGE, would produce one of the richest and most magnificent of prints.

The dimensions are, five feet three inches and an half in height, by eight feet one inch in breadth.

## T H E

## F A C E   O F   O U R   S A V I O U R

On the Handkerchief of St. VERONICA.

Thought to be by RUBENS.

P A L E, and expressive of much affliction. There is a fly painted on the corner of the handkerchief.

The dimensions are, two feet six inches in height, by two feet one inch and an half in breadth.

## SAINT SEBASTIAN,

Affixed to a Tree, and shot with Arrows.

HIS armour lies on the right side of the picture. On the same side, an angel on wing is gently drawing an arrow from his breast. Another angel is loosing the cord which had bound his feet. The light falling obliquely downward from the left side of the picture, strikes the breast of the angel on the right side, and the back of the angel on the left, and illuminates the body of St. Sebastian from his neck to the ground, on which he stands, his head being declined.

This picture is ascribed to Rubens; but, if it is really his, he has departed from his usual manner. It resembles neither the Venetian nor Flemish school; but the Bologna, and particularly Annibal Carracci.

The dimensions are, four feet in height, by three feet one inch and an half in breadth.

## SAINT ANDREW

Preaching from the Cross, to which he  
is bound.

A Composition containing about forty figures. This is the small picture done to be enlarged, in which all the characters, attitudes, and draperies are fixed; and shews the great facility and art of the master, in producing so great a work with so little toil. Had the picture been more finished, it would have been easier to determine to whom it was to be ascribed. There is a noble simplicity in the whole: truth and nature, accompanied with grace, and fertility of invention.

The multitude of figures done with so much ease, makes one to be inclined to ascribe it to Rubens, if it belongs to the Flemish school; or to Paul Veronese, if of the Lombard; and to one of these two schools it certainly belongs,

But whoever is the master, the work does him honour.

The dimensions are, one foot four inches and three fourths in height, by one foot ten inches and an half in breadth.

THE  
MARRIAGE OF CANA  
IN  
G A L I L E E.

A great composition; thought by some to be by Rubens in his first manner; but more probably by the Old Frank. It is highly finished, and contains a great deal of excellent perspective.

The dimensions are, three feet two inches and an half in height, by six feet five inches in breadth.



T H E  
S H E P H E R D S

Presenting their Offerings.

A Picture of the Flemish school, probably by VAN BALEN.

The dimensions are, two feet one inch and three fourths in height, by two feet eight inches in breadth.

PICTURES BY  
THE  
TRIUMPHAL ENTRY OF  
CONSTANTINE

Into ROME,

By RUBENS. On Wood.

RUBENS had painted a figure beyond Constantine's horse in the background, which he saw had a bad effect, and accordingly covered it; but the feet, and part of the limbs, appear distinctly beneath the covering.

Rubens has painted this picture with the greatest freedom, and produced the effects he intended with rapidity, certainty, and little labour.

There are twelve lesser sketches of this subject in the Palais Royal, among which is the first essay of this picture. The whole were executed in tapestry.

The dimensions are, two feet four inches and one fourth in height, by three feet three inches in breadth.

## A S T U D Y

By R U B E N S,

REPRESENTING two maids of Pharaoh's daughter in the picture of the Finding of Moses. They look obliquely downward.

The one on the right, has her left hand over the other's shoulder ; and the other on the left, touches the breast of the woman on the right with her left hand. Their heads are uncovered. The first has a white, and the second a yellow drapery. They are done at one painting. There is a tree behind the figures.

The dimensions are, two feet two inches in height, by one foot ten inches in breadth.

A

## P O R T R A I T

Of a FLEMISH PAINTER, neatly finished,

By VANDYCK.

THIS painter, if I do not mistake, is in a collection of Flemish painters engraved in Flanders. I cannot say whether the other preceding pictures, not mentioned to be engraved, are engraved or not; neither have I seen any of them repeated.

The dimensions are, two feet and half an inch in height, by one foot six inches and an half in breadth.

## A

## CLARE - O B S C U R E,

By V A N D Y C K.

TWO press down the crown of thorns on the head of our Saviour; another mocking, bows the knee.

This may be done by Diepenbeke after Vandyck, to engrave from.

There was a large picture, after the same design, in the collection of Baron Fraula.

The dimensions are, one foot and four inches in height, by one foot in breadth.



## DIANA BATHING,

Accompanied by NYMPHS.

By VANDYCK.

THE figures seem to be painted after nature ; and were probably done in England, from English models.

The dimensions are, two feet eleven inches and an half in height, by two feet six inches and an half in breadth.

A

## FEAST OF NEPTUNE,

And other SEA-GODS and GODDESSES,

By VAN BALLEN, Vandyck's first  
Master. On Wood.

THE dimensions are, one foot seven inches and an half in height, by three feet five inches in breadth.

A

## DANCE OF BOYS,

By VANDYCK.

THE dimensions are, one foot two inches and an half in height, by one foot six inches in breadth.

## TWO CUPIDS,

By VANDYCK.

THE one embraces the other. Done when he was in Italy. The two Cupids after which this design is imitated, are to be found in the famous picture of the Cupids and Graces by Titian.

The dimensions are, two feet two inches in height, by one foot eight inches and an half in breadth.

## SAINT SEBASTIAN

Unbound by ANGELS,

By VANDYCK.

THE dimensions are, two feet two inches and an half in height, by one foot ten inches and an half in breadth.

## A N O T H E R

## SAINT SEBASTIAN,

By VANDYCK.

IN a very warm style of colouring. The attitude and air of the figure is in the same spirit with the famous portrait of Earl Denby, in the collection of his grace the Duke of Hamilton.

The dimensions are, two feet ten inches and an half in height, by one foot ten inches and an half in breadth.

## A H E A D,

By V A N D Y C K. On Wood.

A Little more than profile. The head uncovered, and the hair dark. The beard unshaved, of a brown colour, tending to a red. The neck short, and dressed with a white ruff.

This head was, perhaps, to be transferred to the picture of a family. The complexion and character is English; the dress like the reign of Queen Elizabeth: and the grave thoughtfulness that appears in it, as well as the form of the face, lead one to think of Cecil.

The dimensions are, one foot and half an inch in height, by nine inches and an half in breadth.

T H E

DEAD BODY OF OUR SAVIOUR,

Reposing on the Knees of the VIRGIN,

By VANDYCK. On Copper.

SHE is seen in profile, with her arms stretched out. There are present two angels and St. John weeping.

There is a fine print done after this picture.

The dimensions are, nine inches in height, by eleven inches and an half in breadth.

T H E

FLAGELLATION OF OUR SAVIOUR,

By VANDYCK.

THE figures are near the size of life. The moment of the picture is prior to their having struck. One relents, and is



threatened by the person who presides; in the other's face, there is a great deal of fury mixed with terror. In our Saviour's countenance, appears great tranquillity and resignation.

This picture is perhaps not only one of the most capital of Vandyck, but of the Flemish school.

It is generally known that his historical pictures are rare; because he gave the most of his time to portraits.

The dimensions are, six feet in height, by six feet nine inches in breadth.

I suspect that this picture is not engraved.

## O U R S A V I O U R A C H I L D ,

Lying upon a Bed,

By V A N D Y C K . But not much finished.

H E looks upward towards two angels, whose eyes are directed towards him with admiration and love.

The dimensions are, two feet three inches in height, by one foot seven inches and one fourth in breadth.

## T H E

## V I R G I N A N D C H I L D ,

Accompanied by two A N G E L S .

By V A N D Y C K .

O N E of whom, on the right side, sings, and touches a guitar; his eyes are thrown upwards, and his head turned towards our Saviour. There is a fine

glow of devotion in his countenance; the colouring warm and beautiful.

The head of our Saviour, inclined to the right, touches the forehead of the angel: the effect of the music is in his countenance: he stretches his right hand as if he wished to touch the instrument: his skin is exceedingly fair, and in the strongest light.

The left hand of the child is on the breast of the Virgin, and takes hold of the drapery. The angel to the left, plays on a violin, and is seen in profile. There is a serpent hissing, in the foreground of the picture.

The dimensions are, four feet four inches and an half in height, by four feet one inch and an half in breadth.

## A W O M A N

With a Pine-Apple in her hand,

By VANDYCK. On Wood.

SHE has a red drapery, and broad lace. She is probably Flemish or Dutch.

The dimensions are, three feet three inches in height, by two feet three inches in breadth.

## A W O M A N

With Flowers in her hand,

By VANDYCK.

A Portrait of great relief.

THE dimensions are, three feet four inches in height, by two feet eight inches in breadth.

LADY ANNE RUTHVEN,

VANDYCK'S WIFE,

Painted by Himself.

THE dimensions are, two feet three inches in height, by one foot eleven inches in breadth.

HIS OWN PORTRAIT,

When Young; with a Sun-Flower.

THE dimensions are, three feet in height, by two feet five inches in breadth.



THE

## JUDGMENT OF MIDAS,

By VANDYCK. On Wood.

THE ground of the picture is a landscape. Apollo is playing upon a violin. Midas sits upon his right; and Pan is the last figure in the extremity of the right side of the picture. The women on the left are greatly moved by the music of Apollo.

The dimensions are, nine inches in height, by one foot ten inches in breadth.

## TWO COMPANIONS.

The Portraits of two Persons of Rank,  
dressed as in the age of Charles I.

Probably by VANDYCK. On wood.

THEY are both of the same dimensions,  
viz. one foot four inches in height, by  
two feet one inch and an half in breadth.

A H E A D O F  
SEBASTIAN BOURDON

THE PAINTER,

By VANDYCK.

THE dimensions are, one foot three  
inches in height, by one foot one inch  
and an half in breadth.

The name of Sebastian Bourdon is  
on the back of the picture. The head  
resembles Charles I.

## B A T H S H E B A

Receives a Letter from David by a Female black Messenger.

By a Disciple of Vandyck.

DAVID is upon his house-top, in the evening. The principal light of the picture is upon Bathsheba. She is seen in profile: her hair and complexion fair: her drapery of a straw colour, with a red mantle: her right hand is lifted up holding the drapery which covers her breast: her left receives the letter. The lower half of her legs and feet are uncovered. The light comes from above obliquely from the right side of the picture, and illuminates the whole length of the figure, and falls upon the foreground.

The dimensions are, four feet four inches and an half, by three feet nine inches in breadth.

THE  
PORTRAIT OF A MUSICIAN  
PLAYING,

By VANDYCK. On wood.

FINELY painted, with great mellowness of colouring.

The dimensions are, three feet one inch in height, by two feet three inches and an half in breadth.

MARY MAGDALENE,

A full Figure, accompanied with two  
ANGELS in the air,

By VANDYCK.

THE dimensions are, two feet and half an inch in height, by one foot six inches and an half in breadth.

A

## LANDSCAPE,

In which a Lady plays upon a Guitar,

By VANDYCK. On Wood.

A Man advances towards her, with his cap in his right hand; his left hand is upon his breast. A Cupid takes hold of a piece of loose red drapery, which comes under his left arm, and draws him towards her.

The landscape is finished; but the figures seem not to have got the last finishing, or have failed through time.

The dimensions are, one foot three inches in height, by one foot seven inches in breadth.



The Portrait of  
MARSHAL TURENNE,

By VANDYCK.

THE Marshal's head is uncovered: his face is seen almost full: his body is a little turned to the right, on which side lies a coat of mail, upon which he leans his right arm: in his left hand is a baton of a marshal of France.

Upon this portrait, was pasted a little piece of paper, with this inscription, " Monsieur le Viscomte de Tourenne. " Original."

The dimensions are, three feet nine inches in height, by two feet three inches in breadth.

A

BUST OF LEWIS XIII.

By VANDYCK.

THE dimensions are, two feet in height, by one foot eight inches in breadth.

CHARLES I. ON HORSEBACK,

A Study, in Clare-obscure,

By VANDYCK.

THE dimensions are, one foot nine inches and an half in height, by one foot five inches in breadth.

This sketch has been ill treated.

A H • E A D,

Painted on Pafteboard,

In the taste of the time of Charles I.

WITH a ruff, whiskers, and a tapered beard; the head uncovered, the eyes piercing.

This is probably English, and a study of Vandyck, to insure the likeness in a family picture.

The dimensions are, one foot three inches and an half in height, by one foot in breadth.

## O U R S A V I O U R

Falling on his knees, under his Cross;

Painted by VANDYCK,

Before he went to Italy.

THERE are four figures more strongly painted than the rest, three of which are on the foreground.

To the right of the picture, on the foreground, is the Virgin, seen in profile; her head bowing forward, and her eyes directed to our Saviour; her head is dressed in white; her face pale, as in Rubens' picture of the Descent from the Cross; her drapery is a blue mantle; her left hand is upon her breast.

There is one figure behind the Virgin, more advanced in the picture, and three before her, near the same line, but not so remote. The light falls upon the draperies of these figures, and detaches them

from that part of the cross which passes by their breasts; their arms are stretched forwards, and applied to the cross to assist and support it:

Of these three figures, the one nearest the Virgin is St. John; the one behind the Virgin, and the other two, are females.

Our Saviour applies his right hand to the cross; his left is upon a large stone before him. The cross rests upon his right shoulder; the crown of thorns on his head; his face pale, and expressive of suffering; his robe inclined to purple, but not brilliant, rather resembling a russet colour; ropes are tied about his arms, and pulled violently by one who stands firm upon the foreground, the more to enable him to exert his strength in pulling. This man's left foot, stretched to the right of the picture, is seen in profile; but his knee turned inward, shows much of the hinder swelling of his leg; his drapery is a light green, and bright yellow; his face

is seen in profile, with a hat and feathers.

At the middle of the cross, there is a figure that has a cord in his left hand, and a club in his right, a steel helmet on his head, and his drapery red; he seems to be calling out, by his open mouth.

There are other figures, more distant and faint, both on foot and horseback, which age, no doubt, has rendered more indistinct.

The dimensions are, three feet one inch in height, by three feet one inch in breadth.



66      P I C T U R E S   B Y

A   P I E T A S,

O R   T H E

B O D Y   O F   O U R   S A V I O U R,

A F T E R   C R U C I F I X I O N,

R e p o s i n g   o n   t h e   K n e e s   o f   t h e   V I R G I N,

B y   V A N D Y C K.

ACCOMPANIED by angels in various attitudes. The expressions of grief and devotion, are of the most striking kind.

The dimensions are, three feet nine inches in height, by four feet nine inches in breadth.

The small picture of this composition is in the collection of his grace the Duke of Hamilton, and is painted on wood.

The picture is engraved, and dedicated by Vandyck to an English gentleman.

## THE

## ADORATION of the SHEPHERDS,

Ascribed by many to REMBRANT, and  
by some to JORDAENS.

THIS picture generally attracts the eye, and gains the attention. The Child is by much the least finished figure of the picture: as in the famous Night of Correggio, all the light comes from the Child, and is reflected on all the faces in the picture with great truth, variety, and vivacity.

When seen in a strong light, it deceives the eye in a wonderful manner, and its effects seem to advance beyond the foreground into the air. The forms of the hands are thought to be like Rembrant's; the colours applied to the cloth, with little alteration from their places, though not in a rough manner, is thought to be his.

There is great variety in the painting of the face of the old woman who represents Anna. This is said to be the portrait of an old woman who lived with Rembrant, and whom he painted so strongly and naively, that her portrait, standing at a window, was thought real life, until the people were undeceived by its remaining too long.

The dimensions are, three feet nine inches in height, by five feet five inches in breadth.

A H E A D,

In Profile,

By REMBRANT.

THE dimensions are, nine inches in height, by seven inches in breadth.

## A N O L D M A N

Writing near a large Window,

By REMBRANT.

HE is seen in front, and the window in profile. The light of the picture comes from this window, and is reflected by the floor. In the middle of the picture, there is a kitchen fire, with a pot on. To the left of the picture, is a large group of garden stuff, seen by the light of the window, consisting of cellary, cabbage, melons, &c.

The dimensions are, two feet one inch in height, by three feet nine inches in breadth.

## PICTURES BY

A M A N

With a Book before him, Reading,

By REMBRANT.

THE dimensions are, two feet eight inches in height, by two feet one inch and an half in breadth.

## REMBRANT'S PORTRAIT,

With a Bonnet,

Painted by Himself. On Wood.

THE dimensions are, one foot eleven inches in height, by one foot five inches in breadth.

If this is not original, it must be the work of an able disciple. It is done in his roughest manner.



REMBRANT,

With a Cap,

Painted by Himself. On Cloth.

MUCH younger than the other. This is in his smother and neater manner.

The dimensions are, two feet three inches in height, by one foot eight inches and an half in breadth.

THE  
PORTRAITS  
OF A  
MAN AND A WOMAN,  
Two Companions.

In the manner of REMBRANT.

THE same portraits are in the Palais Royale.

They are both of the same dimensions, viz. one foot nine inches and an half in height, by one foot six inches in breadth.

## T H E

## WOMAN taken in ADULTERY

Brought before our Saviour,

By FRANCIS FLORUS. On Wood.

A Composition of of seventeen figures. The figures on the foreground are seen full, and highly finished. All of them are near the eye.

The woman is elegantly dressed in a straw coloured and green silk. Her breast, and part of her neck, is covered with a linen drapery. She holds a handkerchief to the left side of her face; her eyes are closed; she looks pale, like one in penitential grief. She takes hold of her yellow drapery with her right hand, which forms elegant and well disposed folds, and displays the green drapery below.

The characters of the heads of the Jewish doctors, have great propriety and

diversity; and the draperies shew the fertility of the painter's imagination.

The time of the picture, is after our Saviour has wrote upon the ground: and some that have read it, appear touched in different manners.

The dimensions are, two feet five inches in height, by three feet five inches and an half in breadth.

T H E

L A S T S U P P E R,

By OTHO VENIUS. On Wood.

THE dimensions are, two feet two inches in height, by three feet ten inches in breadth.

TWO PICTURES,  
COMPANIONS,

By GERARD DOUW.

THE one represents an old man, with a pair of spectacles in one hand, and with the other turning the leaf of a book. On his right hand stands a celestial globe, illuminated by the light of a window.

The other represents an old woman reading, with spectacles. Her spectacle case lies open by her, and three books beyond it: her back is towards a large window; from which the light gliding along her face and shoulder, falls upon her book.

The dimensions are, one foot four inches in height, by one foot and an half in breadth.

T H E  
F L A G E L L A T I O N  
O F  
O U R S A V I O U R.

A Picture of the Flemish school, earlier than Othovenius or Rubens.

A Night-Piece.

IN the background of the picture is a man standing in an entry higher than the heads of any of the figures, with a white night-cap and a red drapery, holding out a torch; and above his head there is a kind of lamp, held by one who does not appear in the picture.

Upon the foreground, in the left extremity of the picture, a boy stands with a lanthorn, in which is seen a lighted candle: from these lights the whole light of the picture comes.



## 76 The FLAGELLATION

Our Saviour is tied to the pillar by his arms; and one is employed in tying his legs: a bright light, falling on the foot of our Saviour, makes a fine contrast with the dun coloured arm of the man who ties him. The back part of his head and neck, and the tips of his ears, are seen by the spectator: his hair being cut short, the head appears perfectly round and protuberant; looks like real nature, and leads one to imagine the face detached from the ground of the picture. A broad light falls upon the breast of our Saviour. The figure seems painted after nature; but the painter is a student of simple, not of beautiful nature, nor of the antique.

A man stands to the right of our Saviour, with a scourge lifted up; but has not yet struck: this man's breast and face inclining to the right, are almost fully seen.

There is another scourger, in an attitude ready to strike: his drapery is blue and purple: a back view of his

naked leg and foot is seen on the foreground.

Between these two figures, but further advanced in the picture, stands an old man, in a red drapery, probably Pilate, with a large gray beard hanging down in ringlets: his right hand lifted up, the forefinger stretched upward, and the rest curved.

Behind him a man, with a bluish cap, seems to be listening. More to the left, here is a Roman soldier; with his spear and helmet, and yellow drapery: his countenance is thoughtful.

A man sits upon the foreground, occupied in tying a rope near the foot of a lamp; but for what purpose does not appear: his head inclines to the right; and the left side of his body is naked.

This picture is excellent, considered as a representation of simple nature. It is well preserved: the colouring is clear, and the relieve great.

The dimensions are, three feet nine inches and an half in height, by two feet nine inches and an half in breadth.

## THE

## CRUCIFIXION of our SAVIOUR

A Picture of incredible labour, by the  
OLD FRANK: probably executed  
when he was a young man.

THE three crosses are displayed. There are between fifty and sixty figures, all as highly finished as miniature. The colouring is as fresh as if newly painted, probably all taken from nature; in doing which, he has copied both the grace and defects.

Had this picture been painted in a more advanced age of the painter, the work would have, perhaps, shewn a more able drawer. But nothing can surpass it in neatness, and in the clear handling of colours.

The dimensions are, two feet six inches and an half in height, by three feet six inches in breadth.

T H E

FIVE JOYFUL MYSTERIES.

Painted on wood by the OLD FRANCK, on a dark ground, assisted by designs, and partly by the painting of RUBENS.

FOUR single figures of the Evangelists, at the four corners, in clare-obscure, are probably by Rubens. The five ovals of flowers surrounding the five mysteries are beautiful, and are undoubtedly painted by the Velvet Brueghel.

These pictures are so disposed, that the second in the order of the history stands highest. In the center, are three pictures; and in the lower part, the fifth. There are four infant angels, each taking hold of flowers about the oval in the centre: one on each side of the upper part of the oval, and one on each side below: all these may have been

painted by Rubens; but the one to the left, on the lower side of the oval, is undoubtedly painted by him.

The pictures are painted by the Old Franck. The subjects are called, The Mysteries of the Rosary; or, the Five Joyful Mysteries, from the sentiments they inspire.

The first is the Salutation; the second, the Visitation of Mary and Elizabeth; the third, the Assembly of Angels and Wise Men at the Birth of our Saviour. The first two are agreeable pictures, carefully painted; but the third is an admirable picture, rich in variety of figures, abounding in beauties and graces, depth of clare-obscure, and masterly execution. The fourth is a representation of our Saviour a child, presented in the Temple. He is in the arms of old Simon, while he pronounces these words, "Now let me depart in peace, for mine eyes have seen thy salvation." The fifth picture is, our Saviour among the Doctors; but rather represented as declaiming than disputing.



Many of these figures are so much in the taste of Rubens, that there is no accounting for it, without supposing he gave the designs, painted many of the of the figures, and superintended the whole. The execution does honour to the Old Franck, who has joined great neatness to spirit; and he shows his fertility in producing beauties and graces, both by colouring and drawing.

The dimensions are, four feet in height, by three feet one inch in breadth.

I know not of any print from this picture, though the pleasingness of the subjects, and the manner in which they are executed, in the hands of an able engraver, would furnish prints of the most agreeable kind.

T H E

## T H R E E C R O S S E S,

With a great multitude of Spectators.

A Picture of the Flemish School.

On Wood.

THE picture may be painted by Franck, but not the painter called the Old Franck. It has neither the vigour, nor the freshness of colouring, and wants many agreeable beauties, even of his younger pictures. But whether this picture was done by the younger Frank, or by any other painter of the Flemish school more antient, must be submitted to those whose knowledge enables them to decide.

The dimensions are, two feet four inches and an half in height, by three feet eight inches in breadth.

## THE

## SHEPHERDS

Presenting their Offerings.

By the Younger FRANCK. On Copper.

THE painter has introduced angels into the picture, both in the air, and upon the ground.

The dimensions are, one foot two inches in height, by eleven inches and an half in breadth.

## THE

## SAME SUBJECT,

By the Younger FRANCK. On Copper.

HANDLED with more simplicity; containing five figures, without any angels.

The dimensions are, one foot in height, by nine inches in breadth.

T H E  
L A S T J U D G M E N T,

By QUINTIN MASSIIS.

A very capital picture. On Wood.

OUR Saviour is sitting on the clouds in the middle of the upper part of the picture. In the right extremity, is the Virgin, and St. John on her left hand; and on the other extremity is St. Paul; and on each side, is a number of the most distinguished characters in the history of the Old and New Testament.

In the air, an angel sounds the last trumpet. On the left hand, the flames of hell are seen, and the devil tormenting the wicked. On the right hand, some of the righteous have risen from the dead, and others are rising.

The dimensions are, five feet seven inches in height, by four feet nine inches in breadth.

Upon the picture is drawn with the pencil, "Quintinus Maffiis faciebat, 1575." This is undoubtedly put in the imperfect tense, in imitation of the old sculptors, who did not choose to say they had perfected any work, but rather that they had been trying it.

This picture of the Last Judgment cannot be done by the painter commonly called the Blacksmith; because the date is fifteen years later than his death, if the writers of the Lives of the Flemish painters can be depended upon. Besides, there are so much of the Italian taste in this picture, that it was thought Florentine by many while in Flanders. I have seen a print, after this painter, of the Flight into Egypt; a picture painted in the manner of Correggio.

I have seen no prints nor repetitions of the four preceding pictures.



## A LANDSCAPE,

Thought to be painted by GRIMMER.

On Wood.

THERE is a large and high finished tree in the foreground. To the left of the picture, there is a group, which seems to be the reception of the Prodigal.

The dimensions are, nine inches and three fourths in height, by one foot four inches and three fourths in breadth.

## THE

## MARRIAGE OF TOBIT,

By SPRANGHER.

THERE are ten figures sitting at table at the marriage feast. At the extremity of the right side of the picture, there is a very old man, with his hands folded and lifted up, who seems to be praying.

Sprangher seems to be an imitator of Paul Veronese. The draperies are gay, and very much diversified.

The dimensions are, two feet three inches and an half in height, by three feet four inches in breadth.

## T H E

## S H E P H E R D S

Presenting their Offerings.

A round Picture. On Wood.

By C A L V A R T, Guido's first Master,

THE dimensions are, ten inches in height, by ten inches in breadth.

T H E  
J U D G M E N T O F M I D A S,

By CORNELIUS BLOEMART.

ALL the figures seem to be after nature. He has imitated the colouring of Rubens. His name is upon the picture.

The dimensions are, four feet nine inches in height, by five feet nine inches and an half in breadth.

J O S E P H   A N D   M A R Y  
A N D  
O U R   S A V I O U R,

On Foot.

By CORNELIUS BLOEMART.

JOSEPH holds the Child by one hand, and Mary by the other. An angel leads the ass. The ground is landscape.

This artist, who was the youngest of the three sons of Abraham Bloemart, was not only a painter, but also an excellent engraver.

The dimensions are, five feet four inches in height, by six feet nine inches in breadth.

## A LANDSCAPE,

By PAUL BRIEL.

IN this landscape, there are rocks of an uncommon form. On the right of the picture, there is a great arch formed of rock, through which a distant landscape is seen. There is a fall of water that comes down from the height, and passes through a bridge, on which are two travellers on horseback, and one on foot. The fall of water and rocks are cut off, by the termination of the foreground.

The dimensions are, two feet one inch and an half in height, by three feet six inches and an half in breadth.

There is a print after this landscape.

## S A I N T J E R O M E,

By B R A M E R. On Wood.

HE has a book before him, and a pen in his hand: a candle on the table.

The dimensions are, one foot three inches and an half in height, by one foot eight inches and an half in breadth.

## T H E

## F I V E S E N S E S,

In Five Pictures,

By R O M B O U T S.

ALL of the same size. The dimensions are, one foot six inches and an half in height, by one foot two inches and an half in breadth.

His name is on one of the pictures.



T W O

LANDSCAPES, Companions,

Ascribed to the Old BRUEGHEL.

THE one represents the Hunting of the Boar; the other, the Wolf. Both huntings are in forests. The trees are executed in a masterly manner. The hunters are in Spanish dresses.

A

F A I R,

By the same Painter. On Wood.

THE dimensions are, one foot eight inches and an half in height, by two feet ten inches and an half in breadth.

A

## LANDSCAPE

By the same Painter. On Wood.

THE scene of the picture is near Babylon. A crown and scepter on the foreground.

Nebuchadnezzar is upon a high rock, crawling upon his hands and knees; the painter endeavouring to paint him as described by Daniel.

A forest is the field of the picture, richly filled with different animals, many of which are near the eye: they are well finished, and connected by their different actions.

The dimensions are, one foot ten inches in height, by two feet eight inches in breadth.

## A

## FINE PICTURE OF FLOWERS,

By the Velvet BRUEGHEL. On wood.

THE flowers are heaped in a round vessel: the whole group consists of roses of various colours: the white are chiefly in the part of the vessel nearest the foreground; but there also intervene some red and yellow. Adjoining to these are roses of a mixed colour of white and red: the green is introduced by the buds and leaves. Some in the extremity of the picture partake of the purple.

There is a butterfly, with spread wings, on the forepart of the vessel. The background is dark.

The dimensions are, one foot and eight inches in height, by two feet five inches in breadth.

T H E

## ENTRANCE OF MATTHIAS

Archduke of Austria, into Antwerp

A Picture, according to the tradition  
of the family in which it was, by  
CORNELIUS POELEMBURG. On  
Marble.

THIS painter was remarkable for the neatness of his small figures; suitable to what is seen in this picture; but the invention and expression are much in the taste of Rubens.

In all the histories of the civil wars of Flanders, their inviting Matthias to place himself at their head in their revolt from Spain, is mentioned. He accordingly accepted their invitation; but his brother Sigismundus soon after dying, he was elected Emperor in his place. The place of Flanders here represented is Antwerp, partly in flames.

The picture consists of two groups: the background of one is Antwerp, representing the miseries of that city, then the emporium of Flanders.

To the left of the picture there is a grand triumphal arch; through which Matthias passes with a great train, representing the Virtues.

On the foreground there is a trophy of instruments of war, to which a Cupid applies a lighted torch to burn them.

Behind the Cupid sits the Genius of Antwerp, known by the arms of Antwerp lying by her on the ground: she leans to the left side, and rests her cheek on her hand: her right hand is applied to her naked breast: her countenance is full of grief and lamentation.

Immediately behind her is a River-God.

A little higher in the picture, is a figure of furious expression, with her hair standing on end: she has a book in her right hand; and in her left, a group of



serpents : this figure is probably intended to represent Heresy.

To the left of Heresy, and immediately behind the Genius of Antwerp, a young female lifting up her left hand above her head, and looking upwards with a very open mouth, seems to be crying out in great terror.

Behind the figure of Heresy, is a soldier with a helmet, who pierces the throat of a child with his sword, while he holds another by the hair of his head, who, with hands lifted up, seems to be crying in terror ; but the soldier is hardened. At his back is part of the city burning, and a hand lifted up, in expression of distress.

There is one who has a whip in his hand, whose face resembles the face of a lion : the figure is probably the emblem of tyranny.

The first figure in the second group, is a Hercules, with his club directed towards Heresy ; and he seems by his attitude, to advance with great haste and

determination. Matthias is clad in armour, with a red mantle; a laurel crown or garland on his head: his left hand is applied to his side; and a female figure, representing Peace, takes hold of his right hand with her left: she holds a branch in her right hand. A Cupid on his left side holds up his train.

Religion, represented by a woman with a cross in her hand, walks close at his back. Charity, represented by a woman and child, takes hold of his left arm. Behind Charity is Justice, with a bandage on her eyes, a sword in her right hand, and a balance in her left. Prudence and Liberality are immediately behind Justice; the one holding a mirror, and the other a server. Fortitude, with a pillar on her shoulder, stands by Justice, with her back to Prudence. Liberty, resembling Minerva, follows, with her cap and drapery, she has a rod or spear in her left hand; the extremities are not seen.

The other figures of the train have

no particular character. In a gallery above the arch, there is a band of music. Statues, in clare-obscure, are represented between the pillars. Fame is in the air, with garlands in her right hand and in her left, quills to write the history of Matthias. A little higher in the air, six Cupids uphold the old Austria arms.

The story is inscribed in Latin, on four pieces of lead fixed on each side of the frame. Letters interspersed, arising larger and higher than the rest mark the date.

This is perhaps the largest picture that has been painted on marble.

The dimensions are, two feet ten inches and an half in height, by one foot ten inches and an half in breadth.

A  
LANDSCAPE,

By POELEMBURG. On Wood.

IN which are represented the three pilgrims of Emmaus.

The dimensions are, nine inches and an half in height, by one foot and half an inch in breadth.

THE  
CROWNING OF THE VIRGIN,

By MARTIN DE Vos.

THE Virgin is in the middle of the picture, accompanied with three angels. The whole is in one group, surrounded with clouds.

The frame is double: the inner frame has an inscription in gold letters above

and below : the highest, from the Song of Solomon ; and the lower, Hymn of the Virgin, “ *Quia respexit humilitatem ancillae suae,*” &c. In the corners, are four emblematical clare obscures ; and the rest is gilt ornament.

The dimensions are, one foot seven inches in height, by one foot two inches and one fourth in breadth.

There is a print after this picture, to which is added some additional figures standing on the ground. The picture itself is respectable for the beauty of the colouring, the drawing, and grace of the figures.



## T H E

## SEA-FIGHT OF SOLEBAY,

Between the Dutch and English, commanded by the Duke of York, afterwards James II.

By P. de Voocht.

THE ship with the three lamps on the stern, is the Britannia, in which the Duke was. The ship most to the right, burnt to a wreck, is the ship of the French admiral, who came to assist the English admiral in the same situation. The ships that lie by at a distance to the left, are the French fleet. Those engaged in canonading, are the English and Dutch.—The painter's name is upon a log of wood swimming.—There is a double of this picture in England in the collection of a nobleman, without the painter's name, which cost 130 pounds.

The dimensions are, four feet six inches in height, by six feet nine inches in breadth.

THE  
ENGLISH FLEET

Returning to the Harbour of Dover,  
after the Battle of Solebay,

By P. de Voocht.

THE dimensions are, three feet ten inches and an half in height, by five feet six inches in breadth.

I have seen no prints of these two sea-pieces.

THE  
TEMPTATION of ST. ANTHONY.

THE Devil appears behind him in the character of a young woman. The painter has put a large T on the picture, which is the initial of Theodore; his surname was Vanloo.

The dimensions are, one foot eleven inches in height, by one foot seven inches in breadth.

## DEAD GAME, AND FRUITS,

By SNYDER.

THE human figures in the pieces of this painter are commonly ascribed to Rubens or Jordaens.

The dimensions are, four feet seven inches and an half in height, by seven feet nine inches in breadth.

## A WOLF in a DEER-PARK,

By SNYDER.

HE has killed a deer: and a battle is begun by the dogs set upon him. There is some doubt whether this picture ought to be ascribed to Rubens, as there is a print on this subject with his name, that I have seen in a catalogue of Rubens' works.

The dimensions are, five feet four inches in height, by six feet four inches in breadth.

A

## L A R G E T A B L E

Covered with Provisions, undressed,

By the Older SNAYERS.

AT the left corner, there is a boy has his left hand on the head of a greyhound, and his right hand holds up a veal's foot. On his right side, is the covered table, loaded with provisions undressed. Nearest the boy, is a deer, unskinned lying on his back: by him asparagus, two lemons, an orange, and a partridge, a boiled lobster, a peacock, a swan much larger than ordinary life: many small birds, grapes, apples, peaches, and other fruits.

Below the table, on the foreground, is a basket of cabbages, and melons; and by them two live cocks, one of which looks with attention and surprise at the large and long-necked swan. About the

middle of the table, and above all the rest, stands a large basket, which appears loaded with quarters of veal.

The whole picture is carefully painted, and the execution suitable to the reputation of Snayers.

The dimensions are, five feet in height, by seven feet nine inches in breadth.

## A R O B B E R Y,

By the Older SNAYERS.

THE dimensions are, two feet eight inches and an half in height, by three feet seven inches and an half in breadth.

## T H E

## F A B L E    O F    T H E    M A N

Blowing Hot and Cold with the same Mouth. By JORDAENS.

THIS picture is reckoned among the capital works of Jordaens.



I have an original drawing of the picture, which seems to be subscribed by himself.

The dimensions are, three feet eleven inches and an half in height, by five feet six inches and an half in breadth.

## BRUSSELS IN FLAMES

By a Bombardment.

Painted after the scene, by VAN HEIL\*.

THE dimensions are, one foot eleven inches in height, by one foot eight inches and an half in breadth.

\* See Pilkington's Lives of the Painters, p. 279.

## A L A N D S C A P E,

With Cattle,

By B E R C H E M.

THE dimensions are, three feet two inches in height, by four feet three inches and an half in breadth.

TWO MERRY MEETINGS OF  
BOORS,

In two Pictures,

By D A V I D T E N I E R S the Younger.

THE scenes in the fields. The backgrounds are buildings, trees, and sky.

They are both of the same dimensions, viz. one foot three inches in height, by one foot nine inches and an half in breadth.

## A C H E M I S T

In his Laboratory,

By DAVID TENIERS the Younger.

THE dimensions are, one foot eight inches in height, by two feet one inch and an half in breadth.

## S O M E

## DUTCH AND FLEMISH BOORS

Drinking in a Tavern.

THEY are extremely jovial. There is a monk and a woman in company. The picture is freely painted, and with a great deal of humour. The name of the painter is on the foreground; but not easily read.

The dimensions are, two feet eight inches and an half in height, by one foot ten inches and an half in breadth.

A B A T T L E

Between the French and the Germans,  
perhaps on the Banks of the Rhine,

By VANDER MEULEN,

Painter to LEWIS XIV.

THIS picture would probably be enlarged to a greater size for the King. We see no uniformity of colour of the horses, among the cavalry; some are dark bay, others light, black, white, and spotted.

The dimensions are, one foot ten inches in height, by two feet eight inches and an half in breadth.

The battles of Lewis, painted by Vander Meulen, are commonly engraved.

A

## KITCHEN-TABLE,

By VAN BOUC.

WITH variety of kitchen-utensils and provisions; among which is a loaf of a great size.

The dimensions are, three feet in in height, by three feet nine inches in breadth.

A

## S T O R M,

WITH SHIPS PERISHING,

By VAN BOUC.

THIS picture is painted in a singular brown manner.

The dimensions are, four feet two inches in height, by three feet six inches in breadth.



A

## CAT AND DOG

Snarling at each other about Prey:

By VAN BOUC.

THE cat takes hold of the prey with the right foot. Beyond the dog, at the right side of the picture, is a brown decanter. Both the animals are foreshortened. The light comes from the right side of the picture.

The dimensions are, one foot ten inches and an half in height, by two feet three inches in breadth.

## A BASKET OVERTURNED,

By VAN BOUC.

OUT of the basket there is fallen a large drake, a snipe, and two others of the wild-duck kind; and beyond them, in

the mouth of the basket is a large melon cut open.

A cat stands with her two forefeet on the belly of the drake: her mouth is open: her eyes staring with extraordinary fierceness: her back is bristled up: and her tail is waving in a serpentine form.

The dimensions are, one foot eleven inches and an half in height, by two feet five inches in breadth.

## A

## GROUP OF OLD MANUSCRIPTS

REPRESENTING their various forms, all of which seem prior to printing. The subject is carefully copied after the objects by some painter of still life in the Flemish school.

The dimensions are, two feet five inches in height, by three feet eight inches in breadth.

A

REPRESENTATION

OF THE

CARNIVAL.

By the Older SNAYERS.

THE ground of the picture is landscape. The figures are masked: chiefly on horseback, riding; others on foot, and mostly drunk.

The dimensions are, two feet five inches and an half in height, by two feet eleven inches in breadth.

THE

TABLE OF A VIRTUOSO.

A Candle just extinguished, the wick being still red; by the flying light of which tulips are seen to the left of the picture. The extinguished candle stands by a mort head, which lies on an open

book. Next follows a marble bust, standing on a book shut. A small statue, in full figure, maimed and undistinctly seen, is followed by a vase, and other objects.

The dimensions are, two feet three inches and an half in height, by three feet in breadth.

## THE

## HOLY FAMILY.

On Wood.

IN a good stile of colouring, and highly finished. In the character of the Virgin, appears great simplicity; in the eye of Joseph, who sits behind, an emotion which seems to proceed from jealousy.

The dimensions are, one foot two inches in height, by one foot six inches in breadth.

A N O L D W O M A N,

With a Pitcher in her hand, seen through  
a Window.

ON her right, there is a vase with flowers growing; on her left, there hangs a cage. The stile of painting is that of Gerard Douw; but the finishing is not so high as is usual in his pictures.

The dimensions are, one foot four inches in height, by one foot and half an inch in breadth.

A

L A R G E S K E T C H,

IN which the ascent to a temple by a stair is exhibited. At the foot of the stair are two groups of figures, spectators: in the middle, an angel conducting a female figure, which seems to be the Virgin, and upon her knees. Before



the gate of the temple, there is a group of figures, the chief of whom is the Jewish high-priest, whose arms are extended, and his hands open, waiting to receive, with great respect, the person conducted by the angel.

The dimensions are, five feet eleven inches in height, by three feet nine inches in breadth.

## A

## SAINT SEBASTIAN,

MORE than half figure. The dimensions are, one foot eight inches in height, by one foot four inches in breadth.

## THE

## VIRGIN CROWNED.

On Marble variegated.

THE dimensions are, eleven inches and an half in height, by nine inches and an half in breadth.

THE  
GOING INTO EGYPT.

JOSEPH leads the asses; Mary and the Child are riding.

THE  
VISITATION OF  
MARY AND ELIZABETH.

THESE two pictures are companions, painted in clare-obscure, on wood.

They are both of the same dimensions, viz. four inches and one fourth in height, by three inches in breadth.

A  
SKAITING ON ICE,

Painted on Wood;

CONTAINING many figures, Flemish or Spanish. There are some, particularly

on the foreground, in the taste of Cervantes ; one of whom, seen in profile, would make an excellent Don Quixote.

The foreground is land ; the middle of the picture, water ; and the background, houses and trees. There is also a great tree in the right of the foreground ; and beyond it, about the middle of the picture, an old castle, and a lower building ; and behind it, higher buildings and spires.

The dimensions are, two feet four inches and an half in height, by three feet five inches in breadth.

## T H E J U D G M E N T O F P A R I S,

By R U B E N S.

DIFFERENT in many particulars, and not so high-coloured as the other on this subject.

The dimensions are, one foot nine inches and an half in height, by two feet four inches in breadth.

A

B U R L E S Q U E,

On Wood.

REPRESENTING an old man with a bald head; his hat submissively in his hand, with hungry and timid looks. Over-against him, in the left side of the picture, a vigorous old woman, whose features are charged so as to render her enormously ugly, and of a complexion that had drunk much in her time: she holds up a veal's foot in her right hand, and with her left she takes fast hold of a flaggon: her mouth is open; and she seems rather disposed to keep these things to herself, than give any thing away to the old man.

The dimensions are, two feet five inches in height, by three feet five inches and an half in breadth.

## THE

## ASSUMPTION OF THE VIRGIN,

On Marble.

VERY small figures. The dimensions are, six inches and three fourths in height, by six inches and three fourths in breadth.

## THE

## VIRGIN AND CHILD,

By a Disciple of Rubens.

THE colouring is warm, and looks as if it had been painted by the light of a lamp, or candle.

The dimensions are, three feet three inches in height, by two feet eight inches in breadth.



THE  
PRODIGAL SON.

ONE of his stockings hangs down to the middle of his leg; his breast is open down to his breeches; and his head uncovered.

There are thirteen figures in the picture. The right side of the picture is landscape; the left, architecture, probably intended to represent a tavern. The story is told by the painter in a naive and humorous manner.

On the right side of the picture, there are two figures; one perhaps the servant, and the other the master: the servant, dressed in blue and red, in the extremity of the picture, takes hold of his master's right arm; in whose hand there is a drawn sword: his left hand stretched out; and his left foot advancing: his large hat is fixed on the left side of his head: a loose red mantle hangs over his right arm; and a short yellow drapery covers the

higher part of his breeches, which are of a dark colour; and his legs are covered with jack-boots.

A man, before the prodigal, grasps a girl by the wrist, who is going to strike him with a distaff.

A woman, who seems to be a cook, lays her left hand upon his shoulder; and seems exhorting him to make speed. Another young woman lifts high a besom with both hands.

An oldish man, with a cap, in red drapery, is pursuing the prodigal with a sword; but a woman on each side of him, are endeavouring to detain him.

Behind, there are three figures: one of whom is bare-headed, with a blue and white drapery: she covers her ears with her hands, that she may not hear the bad names given her. And in the most extreme part of the picture, is a player upon the violin, who seems very much afraid of the consequences of the fray. The figure in the middle behind these two, seems only a spectator.

The dimensions are two feet seven inches and an half in height, by three feet and three inches and an half in breadth.

THE RECEPTION  
OF THE  
PRODIGAL SON.

The Companion of the former Picture.

The background is architecture, to the right; and landscape, to the left side of the picture. This is of the same size with the former, and contains near twenty figures.

## O U R S A V I O U R,

About eight years of age.

On copper.

HIS right hand is lifted up as speaking; and in his left a globe with a cross: under his feet is a mort-head and a serpent: a red mantle crosses his left shoulder. This figure, which is in front, is otherwise seen uncovered; and is agreeable and graceful; but rather a clare-obscure than a carnation-colour.

The oval is surrounded with flowers and fruits.

The dimensions are one foot six inches in height, by one foot two inches in breadth.

O U R S A V I O U R,

Bearing his Cross.

A NIGHT-PIECE. On wood.

By the Younger FRANCK.

THE dimensions are, one foot nine inches in height, by three feet two inches and an half in breadth.

A M A N S M O K I N G,

and a young WOMAN who pours out drink to him.

By DUNAIN.

THE dimensions are, one foot six inches and an half in height, by one foot eleven inches in breadth.



OUR SAVIOUR ON THE CROSS

By a Disciple of the School of Rubens.

THERE is a distant view of the temple and part of Jerusalem. The greater part of the background is dark sky; the sun eclipsed.

The dimensions are, eleven inches and an half in height, by eight inches in breadth.

OUR SAVIOUR ON THE CROSS

W I T H T H E

VIRGIN AND ST. JOHN BELOW.

JERUSALEM and mountains are seen behind. The dimensions are, one foot one inch in height, by nine inches in breadth.

## PYRAMIS AND THISBE,

By N. POUSSIN.

THE dimensions are, one foot eleven inches and an half in height, by one foot seven inches in breadth.

T H E

F A B L E O F I O

Turned into a Cow,

Painted from Ovid, by N. POUSSIN.

THE dimensions are, one foot eleven inches in height, by two feet eight inches and one fourth in breadth.

A B R A H A M

Visited by three ANGELS.

By N. POUSSIN.

THE dimensions are, two feet three inches and an half in height, by three feet one inch and an half in breadth.

THE

SCHOOLMASTER

OF

PHALERIUM.

A capital picture by N. Poussin.

CONTAINING twenty figures, almost all near the eye. The legs and arms are finely drawn, and highly finished. The story is found in Livy and Plutarch.

The schoolmaster in hopes of making his fortune, delivered the children of the principal inhabitants to Furius Camillus, while he besieged the town. Camillus, abhorring the treachery, and disdaining to take the town by such an inhuman method, ordered the schoolmaster to be sent bound under a guard, and the boys to whip him as he went along. By the time he approached the town, the inhabitants were all in alarm for their chil-

dren. The unexpected sight surprised them; and they were so struck with the generosity of Camillus, that they opened their gates to him: Whom he again used with so much moderation, that he incurred the displeasure of the soldiers desirous of plunder.

The expression in the face of the schoolmaster, is that of a criminal who has no consciousness of virtue. Behind him stands a Roman soldier, in amaze that human nature should be capable of such treachery and cruelty.

Immediately behind the schoolmaster is a boy, whose hand is lifted up with a rod to strike, in indignant rage; and whose countenance seems to reproach him as a treacherous villain. But as the detail would be too long, we must refer to the picture itself.

The dimensions are, five feet and three fourths of an inch in height, by six feet seven inches and an half in breadth.

130 P I C T U R E S B Y

T H E

T R I U M P H O F C U P I D.

By N. POUSSIN, in his first manner  
of colouring.

THE dimensions are two feet six inches  
and one half in height, by one foot eleven  
inches and one half in breadth.

T H E

P R O D I G A L S O N,

Received by his Father.

A sketch by N. POUSSIN.

O U R S A V I O U R

Crowned with Thorns.

By TITIAN, or N. POUSSIN after him.

A composition of five figures. There is  
a bust of Tiberius, with his name in



cribed below it. Our Saviour sits in the middle of the picture. On the foreground, are the steps of a stair. There are two men, one on each side, employed in pressing down the crown of thorns with rods. There are other two kneeling in mock homage. The one nearest the foreground stands with his left knee bowed, and his right knee on the step of a stair: his back is seen, his right arm over the shoulder of the soldier nearest him; who is likewise in the attitude of kneeling: his head is seen in profile, turned to the left of the picture. Beyond this young figure is an old man bald, with a rod in his hand, and a mocking face.

This picture resembles the colouring of Nicolas Poussin; but the composition is undoubtedly Titian's; there are two prints of the picture with Titian's name, with little variation from this. The colouring of this picture resembles particularly the coloury of the schoolmaster of Felissi; but whether this

resemblance proceeds from Poussin imitating the colouring of Titian, which he undoubtedly did, is left to the decision of the public.

## T H E

## ADORATION OF THE SHEPHERDS

By N. POUSSIN.

THE dimensions are, two feet eight inches in height, by three feet four inches in breadth.

## A

## S L E E P I N G   C U P I D.

By N. POUSSIN.

THE figure of the size of nature. THE dimensions are, two feet and half an inch in height, by two feet five inches in breadth.

O U R S A V I O U R,

Curing a blind Man.

By P O U S S I N.

THE dimensions are, one foot nine inches in height, by two feet one inch and an half in breadth.

A

H O L Y F A M I L Y,

By FRIMENET. On wood.

THE frame is carved in alto relievo, and very broad. The dimensions are, two feet seven inches and an half in height, by two feet in breadth.

T H E

V I R G I N A N D C H I L D.

By SIMON VOUET.

HIS name is on the picture, with the date 1630.

134 PICTURES BY

The dimensions are, three feet three inches in height, by two feet eight inches and an half in breadth.

F A M E

With a Cornucopia under her left arm  
and in her right hand the Portrait of  
LEWIS XIII.

By SIMON VOUET.

THE dimensions are, three feet four inches in height, by five feet five inches in breadth.

A

VIRGIN AND CHILD.

By SIMON VOUET.

THE dimensions are, three feet three inches in height, by two feet six inches in breadth.

A

H O L Y F A M I L Y

By BLANCHARD Senior.

THE dimensions are, two feet five inches in height, by three feet and half an inch in breadth.

A

H O L Y F A M I L Y,

By BLANCHARD Junior.

THE dimensions are, three feet five inches and an half in height, by four feet six inches in breadth.

T W O L O V E R S,

By MIGNARD.

THE man in armour, and resembling Alexander the Great. They stand before



an altar, on which is a statue of Diana. The lady points to the statue, and the looks of the man are directed towards it. There is a Cupid in the air, with a mirror in his hand.

The dimensions are, four feet two inches and an half in height, by three feet one inch and an half in breadth.

## T H E

## VIRGIN AND CHILD,

By MIGNARD.

THE Child is asleep. The Virgin's hands are lifted up, and the palms towards one another.

The dimensions are, three feet three inches in height, by two feet eight inches in breadth.

The Virgin of this picture is engraved without the Child; probably from a prior picture.

THE  
VIRGIN AND CHILD,

By MIGNARD.

THE picture in an oval form. 'The dimensions are, three feet two inches and an half in height, by two feet eight inches in breadth.

There is a print after this picture.

## MARY MAGDALENE,

By MIGNARD.

HER hands are across her breast. The dimensions are, two feet in height, by one foot eight inches in breadth.

THE  
VIRGIN AND CHILD,

By MIGNARD.

THERE is a curtain behind. The Child looks to the spectator, and touches his mother's neck with his right hand.

THE

VIRGIN AND CHILD,

By PIERRE MIGNARD.

THE dimensions are, one foot three inches and an half in height, by one foot and half an inch in breadth.

THE

CARTHUSIANS

Unexpectedly receiving the honour of a Charter from the Pope to constitute them an Order,

By De la SUEUR.

HE painted the whole life of St. Bruno, which has been long admired, as a work which did honour to the French school.

This series of pictures is upon a smaller scale: and this enlarged picture, the most select part of the subject. The whole series are engraved.

The dimensions are, six feet five inches and an half in height, by four feet three inches in breadth.

T H E

ANOINTING OF DAVID,

By De la SUEUR.

THE dimensions are, three feet two inches and an half in height, by four feet three inches in breadth.

T H E

MARTYRDOM of St. STEPHEN,

A Sketch, by De la SUEUR.

THE dimensions are, one foot six inches in height, by one foot two inches and one fourth in breadth.

T H E

## BIRTH OF THE VIRGIN,

By De la SUEUR.

A Small picture, which was enlarged for a famous altar-piece at Paris.

The dimensions are, one foot eleven inches in height, by two feet four inches and an half in breadth.

A

## HEAD OF OUR SAVIOUR,

Painted in an oval form,

By De la SUEUR.

THE dimensions are, one foot nine inches in height, by one foot six inches in breadth.



D A E D A L U S

Putting on the wings of Icarus,

By De la SUEUR.

THE dimensions are, four feet one inch and an half in height, by three feet five inches in breadth.

O U R S A V I O U R

Crowned with Thorns, with a Reed  
in his hand;

By LE BRUN.

THE dimensions are, two feet eight inches in height, by two feet two inches in breadth.

## O U R S A V I O U R

In the Garden, on his knees Praying;

By LE BRUN.

THE drapery of our Saviour is red, with a blue mantle; his head is reclined to the right; his eyes lifted up to heaven; his mouth open; his hands lifted up, and clasped in each other; his face is pale; the expression denoting earnest prayer.

There is an angel in the air, with a cup in his left hand, surrounded with light; his right hand points upwards.

To the right of our Saviour, there is an angel who ministers to him, and supports him with his knees and right hand; the left hand of the angel takes hold of an indistinct dragon-like figure in the air, with an open mouth.

The light which surrounds the cup, illuminates the figure of the angel who holds it, and falls upon our Saviour and

the angel who attends him, and is reflected by the foreground of the picture.

This subject was enlarged by le Brun, and has been engraved.

The dimensions are, two feet eight inches in height, by two feet two inches in breadth.

## A S T U D Y,

By LE BRUN,

WHICH represents a young woman seen in profile; her hair plait, and adorned with pearls; her drapery is a changeable colour, blue and yellow, tipped on the shoulder with a precious stone; others are seen on a ribband which surrounds her left arm. Her drapery is lifted up to wipe the tears from her cheek. The expression of grief is great, without any grimace; but there is nothing particular that marks her as a Magdalene, or any other particular character.

This was, perhaps, a study for one of the daughters of Darius, for the great picture in which Alexander enters the royal tent.

The dimensions are, one foot nine inches and an half in height, by one foot six inches in breadth.

## TWO PICTURES

With Oval heads, Companions, representing a continuation of the same history.

These pictures were taken, by the former proprietor, for pictures by N. Poussin; but they were more probably, painted by Monsieur LOIR, Director of the French Academy.

THE figures are all more or less graceful, but would have had more force if the painter had finished them more completely. What history or poem the story

is taken from I know not; but it is probably Italian.

To the right of the first picture is a lady; whose maid stands behind her, making a significant motion with her hand, as if she knew something about to go on, which ought not. This lady stands like two steps of a stair higher than a gentleman, who addresses her; and by the application of her open hands to the upper part of his arms, she seems to receive him willingly; and he seems to be advancing.

Behind him stands another lady, listening with great attention: her left arm stretched downwards, and hands spread; as one in emotion.

Above, there are two Cupids in the air. One with a flaming torch; and the other with both hands stretched out, as giving an alarm. The draperies of the figures are loose, and the arms and feet naked.



In the companion of this picture, there are two urns, to denote the death of two persons: the one is the young man who addresses in the former picture; and the other is the person who listens. They are in the air, supported by Cupids: and they both appear as in a profound sleep; by which the painter perhaps insinuates, that they died by opium.

The lady who received the gentleman, sits on the foreground of the picture: the one hand on her breast, her elbow leaning on a table, and her hand coming upwards, supports her head. The whole figure is disposed with great ease, propriety, and grace. Sleep seems to be seizing her eyes, and is probably intended to represent her having drunk of the same potion, and to be going the same road.

The picture is probably intended to represent an intrigue; the discovery of which cost the life of all the parties; by producing revenge and then despair.

They are both of the same dimensions, viz. seven feet five inches in height, by four feet five inches in breadth.

OUR SAVIOUR, A CHILD,  
IN THE CLOUDS.

By LOIR.

THE crown of thorns in his right hand, the cross in his left: his left foot and the cross lean upon a globe, about which the serpent is twisted. There are three seraphs at three corners of the picture.

The dimensions are, one foot four inches in height, by one foot and half an inch in breadth.

DIANA AND ENDYMION,

By COYPEL.

THE dimensions are, two feet eight inches and an half in height, by four feet three inches and one fourth in breadth. The colouring is much better than the generality of his pictures.

## PYRAMIS AND THISBE,

By COYPEL.

THE figures are as large as life. The dimensions are five feet three inches and an half in height, by four feet three inches and one fourth in breadth.

A

## HEAD OF A JEWISH RABBI,

A Study by COYPEL.

THE dimensions are, one foot nine inches in height, by one foot four inches in breadth.

THE

## ANGEL PREVENTS ABRAHAM

From Sacrificing Isaac.

By COYPEL.

THE dimensions are, two feet one inch and three fourths in height, by two feet eight inches in breadth.

T H E

VIRGIN, JESUS, and St. JOHN,

Accompanied with a Vision of the AN-  
CIENT OF DAYS, furrounded by a  
Seraphim ;

By COYPEL.

A

PLAN OF VERSAILLES,

Presented by a Valet de Chambre to  
Lewis XIV.

By RIGAUD.

THE Dauphin, on the left side of the  
picture, takes hold of the plan with his  
right hand, and leans on his staff with  
the left ; his hat under his left arm ; and  
the blue ribband, the ensign of the gar-  
ter, coming over his right shoulder crof-

ses his breast. The King is balancing the weight of the undertaking, and seems to be on the point of determining to engage.

The dimensions are, three feet eight inches and an half in height, by four feet nine inches in breadth.

## T H E

## VISITATION of the SHEPHERDS

At the Birth of our Saviour,

By DE LA HIRE.

THE dimensions are, one foot nine inches and an half in height, by one foot five inches and an half in breadth.

## T O B I A S   A N D   T O B I T,

By DE LA HIRE.

A Picture of two figures. The dimensions are, three feet in height, by three feet nine inches in breadth.

T H E

## JUDGMENT OF PARIS,

By DE LA HIRE.

THIS is one of his most capital works. There is a print of this picture dedicated to De la Hire, by one of his disciples.

The dimensions are, four feet eleven inches in height, by four feet two inches and an half in breadth.

A

## COMBAT FROM HOMER,

Between two Kings;

By NATTOIR.

VENUS assists the one in pushing his spear.

The dimensions are, three feet in height, by two feet one inch in breadth.



T H E

V I R G I N   A N D   J O S E P H

Finding our Saviour among the Doctors,

By CORNEILLE.

BEING a composition of sixteen figures. Our Saviour seems pronouncing these words to the Virgin, "Know ye not that I must be about my Father's business." This sentiment produces a fine expression in the countenance of the Virgin.

The dimensions are, three feet two inches and one fourth, by four feet three inches in breadth.

S A I N T   T H O M A S

Puts his hand into the Wound of our Saviour's side.

By CORNEILLE.

THE dimensions are, four feet three inches and an half in height, by three feet two inches and an half in breadth.

T H E  
FOUR STAGES OF LIFE,  
In Imitation of the Taste of Vandyck.

Probably by the Younger VIGNON.

A Young child blows bells from water with a shell. A young man plays on a musical instrument. A middle aged man studies a book of fortification : and an old man holds a glass of wine in his hand.

The dimensions are, three feet seven inches in height, by four feet ten inches and an half in breadth.

T H E  
DEATH OF DIDO,

By S. BOURDON.

A Fine composition. The dimensions are, one foot eight inches in height, by one foot eleven inches and an half in

breadth. There is an engraving after this picture in one of the editions of Virgil for the use of the Dauphin.

T H E  
N Y M P H S

Offering Drapery to U L Y S S E S after  
Shipwreck.

On a thick Paper pasted on Cloth.

THE dimensions are, one foot eight inches in height, by one foot three inches in height.

S A I N T P E T E R,

Marked with the Key in his hand.

THE dimensions are, two feet two inches in height, by one foot ten inches and an half in breadth.

## ITALIAN SCHOOL.

A Landscape by BORGOGNONE; in which there is water near the foreground, and a stag hunted, who is passing with the water, pursued by a dog, and a man in red on horseback.

The dimensions are, one foot ten inches and an half in height, by three feet in breadth.

A Landscape, in which our Saviour is preaching on the side of a mountain, by a painter of Cremona, whose name is on the picture; but we can only read Cremonese, 1684.

The dimensions are, two feet nine inches in height, by four feet and half an inch in breadth.

## FLEMISH SCHOOL.

A Landscape by STORK. His name is upon the picture, a stork painted near, and dated 1665. This landscape is worthy of Rubens, both for the invention and execution.

The dimensions are, five feet ten inches and an half in height, by six feet in breadth.

A Landscape, the foreground sea, which narrows into a river, over which there is a bridge. On the left side of the picture are high grounds, partly planted with wood. On the right, the bridge passes over into a city.

This landscape is probably, in its chief parts, done after nature.

The dimensions are, two feet eleven inches in height, by three feet nine inches and an half in breadth.

## The FLEMISH SCHOOL. 157

A Sea-Piece, in which the Briel is seen on the back-ground; by a Dutch painter. Well executed. On wood.

The dimensions are, one foot five inches in height, by one foot nine inches and an half in breadth.

A Landscape on wood, with hunters and dogs on the foreground.

The dimensions are, eleven inches in height, by one foot one inch in breadth.

A Landscape on wood; on the foreground, a man driving a cow.

The dimensions are, four inches in height, by six inches in breadth.

A Landscape on wood. A back view of a woman and boy on the foreground.

The dimensions are, four inches in height, by six inches in breadth.

A landscape on wood. A companion to the former. A man travelling with his staff in his hand, a front view.



The dimensions are, four inches in height, by five inches and a quarter in breadth.

A Landscape by FOUQUIERES. There are two hunters with guns, to the right of the foreground.

The dimensions are, one foot ten inches and an half in height, by two feet six inches in breadth.

A Landscape, in which a road is cut off in the foreground, by the side of which a woman milks a sheep. The peasants are advancing in a waggon.

The dimensions are, one foot eleven inches and half an in height, by two feet nine inches in breadth.

A Landscape, in which there is a house on fire. There are many small figures in the landscape: the horizon clear: the foreground in shade: the trees that are near have a brown and bright yellow; the effect of the lighting like PERELL.

The houses that are near are low, and of the rural kind: among the distant trees, spires of churches appear. The picture is painted on wood, and thoroughly finished.

The dimensions are, one foot one inch in height, by two feet one inch in breadth.

A Storm at Sea, in which ships are perishing. Painted on wood.

The dimensions are, nine inches in height, by one foot one inch and three fourths in breadth.

A Landscape with a fall of water on the foreground.

A Landscape, companion to the above, by the same Painter.

They are both of the same dimensions, viz. one foot eleven inches and an half in height, by two feet nine inches in breadth.

A Landscape of the Venetian school, painted on wood. In the right side of the picture, there are buildings with a church, which seem to be a village: beyond it, rising grounds, and a lake: in the middle of the picture, trees; and a winding water, seen at great length; with a town on one of its banks; which seems to represent the river Jordan; by which John the Baptist is baptizing our Saviour on his knees. There are several figures behind; and on the foreground, an angel. The figures are taller than usual in the Venetian school, and of a larger proportion than is usual in landscape.

The dimensions are, two feet eight inches and an half in height, by four feet in breadth.

A Landscape, in which there is a woman near the foreground, drawing on her stocking, after bathing.

The dimensions are, one foot six inches in height, by one foot eleven inches in breadth.

A Landscape, in which an old woman drives a flock of cows and sheep. There follows, in a grove, a girl with a basket on her head, which seems to contain red and white cloaths.

The dimensions are, one foot eight inches in height, by one foot eleven inches and an half in breadth.

A Landscape by FOUQUIERES; in which there is an old Roman funeral monument; a boy driving an ass before him at the entry of a bridge. There are three figures on the foreground which have received damage by peeling. The sky and trees are finely painted.

The dimensions are, one foot eleven inches in height, by two feet seven inches in breadth.

A Landscape on wood, with a man attended by a dog, driving a flock of cattle, which advance from the right of the picture to the foreground; companion to one formerly catalogued.

The dimensions are, eleven inches in height, by one foot one inch in breadth.

A Landscape, with hunters, and various kinds of dogs, on the foreground: in the company, there are ladies on foot, and one who rides behind a man: there are servants who carry game over their shoulders: to the left, a shepherd with his flock; and more remote, a woman with an earthen pot, which she carries on her head. This landscape is painted by the Old Brueghel.

The dimensions are, one foot nine inches in height, by two feet three inches in breadth.

A Landscape, with a river, and buildings on the bank; by FOUQUIERES.

The dimensions are, two feet in height, by two feet five inches and an half in breadth.

A Landscape, representing a city; the water coming obliquely from the right of the picture, falls over the foreground. To the right of the picture, a tower; and on both sides of it, a bright flame, which shows the town on that side to be burning. Painted by Brueghel d'Enfer.

The dimensions are, one foot five inches in height, by one foot nine inches and an half in breadth.

A Landscape, in which, near the foreground, there is a grotesque group; a woman riding on a cow, accompanied with two other figures conversing, and a dwarf by them: behind them, is a back view of a man sitting on the ground, with a staff in his left hand, and a dog towards his right.

In the middle of the picture, towards the left, there is a fountain, which pours



out its water into a basin at its side, by which there are two figures conversing: a boor who leans upon the basin, whose face is seen in profile; and a woman with a tub and linen upon her head, who is seen in front, supporting the tub with her right hand, and with her left points to the stream of water. Behind, there is architecture and trees, and a country rather flat.

The dimensions are, one foot eleven inches in height, by two feet nine inches in breadth.

A Landscape. To the right of the picture sits a shepherd, and a shepherdess puts meat for sheep into a tub. To the left, two cows appear and a goat advancing.

The dimensions are, one foot eight inches in height, by two feet in breadth.

A Landscape. The scene from the Low Countries. A large part of the middle

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of the picture coming near the foreground, is water, in which there is only a single boat: on each side, there are houses intermixed with trees: and in the middle of the picture, beyond the water, one or more churches.

The dimensions are, two feet eight inches in height, by three feet ten inches in breadth.

TWO Companions, by the painter who did the woman riding on the cow: containing trees, cottages, water, cattle; a variety of grotesque figures on the foreground and middle of the picture: the distant sky, and a flat country. There is a dog which draws, while a man pushes a wheelbarrow with grass. In the companion, there is a hay-rick with a man who lies reclined by it; upwards of twelve figures in the same humorous taste.

The dimensions are, one foot four

3 L 3

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inches and an half in height, by one foot eight inches in breadth.

A Landscape, with a mill, where the wheel appears on the foreground. To the right of the picture, there is a man with a basket of grapes on his head; and by him a woman on her knees, with a basket of grapes before her.

The dimensions are, one foot and half an inch in height, by one foot four inches in breadth.

## F R E N C H   S C H O O L.

A Landscape of DE LA HIRE. In which is seen the angel conducting Tobit.

The dimensions are, one foot five inches in height, by four feet ten inches and an half in breadth.

A Landscape by GASPAR POUSSIN. The figures by NICOLAS; which seem to represent an Arcadia. There are nine nymphs who dance in a ring. The figures are elegant, and the attitudes graceful. There are four Cupids, one of whom is casting down flowers upon the nymphs; another is carrying up flowers into the air; a third who sits upon the ground, is holding up a group of flowers; and a fourth is pulling more.

The dimensions are, three feet three inches in height, by four feet three inches and an half in breadth.

A Landscape by GASPAR POUSSIN. There is a soldier seen in profile, with a helmet and red drapery, and two other figures near the foreground. The sky is of the taste of Claud Lorrain.

A Landscape by FRANCISKE much in the stile of POUSSIN. Our Saviour conversing with two Disciples coming from Emmaus, are on the left side of the picture, on the foreground.

The dimensions are, two feet eight inches in height, by three feet four inches in breadth.

A Landscape by SEBESTIAN BOURDON.

The dimensions are, two feet one inch and a half in height, by two feet eight inches in breadth.

Architecture and Landscape, with figures on the foreground, and the dresses of the painter's time. By FERDINAND.

The dimensions are, one foot eleven inches and an half in height, by two feet eight inches and an half in breadth.

A Landscape by GASPAR POUSSIN; in which there is a man seen in profile sitting near the foreground, and another more to the right watering his horse.

The dimensions are, one foot eight inches in height, by two inches in breadth.

A Landscape, on wood. The scene taken from the Alps. On the foreground, there is water running among rocks, and a goat-herd driving his flock towards it. The letter G large, on the back of the picture, with a pencil, which with other circumstances gives reason to ascribe the picture to GASPAR POUSSIN.

The dimensions are, one foot nine inches in height, by one foot eight inches and an half in breadth.

A Landscape by NICHOLAS POUSSIN. There is a fall of water to the left of the picture. On the foreground of the picture, a flock of sheep with a herd sit-



ting on the ground. There is a female figure, and two men resting near the foreground conversing together. In the middle of the picture, there are buildings which lose themselves in the right, by trees that come before them. Behind the trees, the setting sun.

The dimensions are, one foot nine inches and an half in height, by two feet one inch and an half in breadth.

**A Landscape, by GASPAR POUSSIN.** Two figures on the foreground conversing, a man and a woman: the man sits, and rests his hand upon the ground: the figures are only slightly sketched, a bright setting sun comes from the right of the picture.

The dimensions are, one foot eight inches in height, by two feet in breadth.

FLOWER-PIECES AND FRUITS.

A Fountain, with fine flowers, among which there are three children pulling.

The dimensions are, six feet one inch in height, by six feet four inches in breadth.

A Picture of flowers grouped in a vase; by which there is a bucket, and a lesser group, containing asparagus and fruit.

The dimensions are, three feet eleven inches in height, by four feet three inches in breadth.

TWO Companions; each containing a group of flowers, consisting of roses, tulips, and other flowers; artfully grouped and painted, and highly finished.

The dimensions are, one foot ten inches in height, by one foot three inches in breadth.

TWO groups: one representing a plate of strawberries; the other, a basket

heaped with peaches, plumbs, cherries, and apples.

The dimensions are, one foot seven inches and an half in height, by one foot eleven inches in breadth.

A Large group of flowers; some fruit in shade, on the left side of the picture.

The dimensions are, three feet two inches in height, by two feet nine inches and an half in breadth.

A Picture of Flowers, with Cupids that pull them.

The dimensions are, two feet ten inches in height, by two feet five inches in breadth.

Three pictures of flowers, painted in the same taste, by the same painter: in each picture, the group is placed in a vase, and they are all of them painted in dark grounds. One of them is distinguished from the rest by tulips, another by a

greater number of white flowers. All three are of the same size.

The dimensions are, two feet five inches in height, by one foot eleven inches in breadth.

A Vase standing upon a stone table; in which there is a group of flowers; a tulip of a different form hangs on each side: in the strongest light, in the middle of the vase, is a large red rose, surrounded by large flowers of uncommon kinds.

The dimensions are, one foot ten inches and an half in height, by two feet three inches in breadth.

A Table covered with flowers; to the right of which, there is a garland finely composed; and by it, a rich group of flowers.

The dimensions are, one foot eight inches in height, by two feet two inches in breadth.

A Pot of flowers in a vase on a table; a picture of an oval form.

The dimensions are, one foot six inches in height, by one foot two inches and an half in breadth.

A Picture of flowers, grouped in a vase; to the right of which, on the foreground, is a bird ready to seize an insect flying. In this group, there is a variety of flowers which are separately of mixed colours; red with yellow, white with green; red with white; and red encircled with white, &c. The ground is dark.

The dimensions are, two feet eight inches in height, by two feet one inch and an half in breadth.

A Basket of flowers, painted on a gilt ground. A little dog of King Charles' kind lies on the foreground, to the right of the picture.

The dimensions are, two feet five

## The FLEMISH SCHOOL. 175

inches in height, by one foot eleven inches in breadth.

A table with flowers; a vase in the middle: to the right, another vase in shade; to the left, a parrot going to seize a butterfly on the wing.

The dimensions are, one foot ten inches in height, by one foot four inches and an half in breadth.

A picture on wood, representing a vase with tulips. By HOUET.

The dimensions are, one foot eight inches in height, by one foot two inches and an half in breadth.

A picture on wood, with shells, fruit, and flowers, on a table.

A picture, with fruit and flowers, and a walnut on a plate.

The dimensions are, one foot one inch and a half in height, by one foot four inches and an half in breadth.



A picture representing a group of fruit on a table, partly cut: on the right side are white grapes, and on the left, grapes of a dark purple colour.

The dimensions are, one foot one inch in height, by one foot five inches in breadth.

A vase containing a group of flowers, blue, different tints of red, yellow and white; together with a Satyr and a woman upon the vase, in chiaro-scuro.

The dimensions are, one foot six inches and an half in height, by one foot two inches and an half in breadth.

## STILL-LIFE PICTURES.

A Picture containing vases and landscape. The dimensions are, one foot eleven inches and an half in height, by two feet four inches and a half in breadth.

A Group, in which there is a kettle, a flesh crook hanging over it, an earthen vessel, a timber laddle, variety of fish cut in pieces, on the top of which is a veal's head and feet: this veal's head and feet stand upon a second brass kettle, whose iron handle or bowl hangs down. The light is so reflected between the handle and the kettle as to deceive the eye, and its shadow is thrown upon the kettle.

At the extremity of this picture is seen a slice of a large fish, which advances out of the picture so as to hang over the nearest extremity of the foreground. Across this lies the tail and lower part of the body of a fish, at the cut part seen quite round: beyond the fish, an orange, which appears to be seen round in the

stalk-end; beyond the orange, a lemon lying lengthwise; beyond the lemon, a shallow wooden cup of a black colour; and behind it, a brown earthen plate.

It is a pity that a painter who could imitate nature so well, should have confined himself to such inferior subjects.

The dimensions are, one foot eleven inches in height, by two feet ten inches and an half in breadth.

A Picture of Still-Life, which represents on the right side of the picture, a silver vase, adorned with work in relievo, near the foreground of the picture, lying on its side, foreshortened, with the bottom nearest the eye. A little above, upon a table, a vase of silver adorned in the same taste, is seen round for the most part: the mouth of the vase lying towards the right of the picture, and turned obliquely to the foreground; and by it, a large vase of brown China.

On the foreground, there is another vase of a different form, much adorned

with silver, which stands upon a cloth that covers the hinder part of it, interwoven with silver and blue silk; on each side of which, there is a vessel of brown china, that reflects the light, of a gold colour. The ground of the picture is landscape, and these objects are so highly painted as to approach near deception.

The dimensions are, one foot eleven inches and an half in height, by two feet four inches in breadth.

A representation of a table on which are a variety of objects of still life. A linen cloth upon which there is a pewter plate, and upon it a lanthorn, by which stands a chrystal decanter, a server with fruit; one plate covering another, and other objects. All painted on a dark ground.

The dimensions are, two feet one inch and an half in height, by three feet and half an inch in breadth.

A Group, marked G A. below. There is a rabbit whose feet are tied, and hung on a cleek; its breast rests on the ground; by it, a bunch of grapes, a bottle covered with wove straw, and by it a glass with wine: adjoining, stands a basket with fruit, on the top of which is a cat, who seems in meditation whether she shall attack the rabbit. In the left side of the picture, on the foreground, are pears, a pimpkin behind them; and above, dead birds, and one alive.

The dimensions are, one foot eleven inches and an half in height, by one foot four inches in breadth.

A Group, representing diverse fruits with a haddock, crab, and other objects by G A. companion to the above.

The dimensions are, one foot eleven inches and an half in height, by one foot four inches in breadth,



# ITALIAN SCHOOLS.

A Profile, thought to represent MICHAEL ANGELO in extreme old age. The hairs of his head and beard gray; and a red drapery. The manner of colouring like Baroccio. It seems to be executed in a masterly manner; but slightly finished, and injured by time.

The dimensions are, one foot eleven inches in height, by one foot six inches in breadth.

A Portrait of SAPPHO, in profile, with garland. The picture is in an oval form.

CARDINAL BAROMEUS. The dimensions are, two feet four inches and an half in height, by one foot and half an inch in breadth.

A Bust of a Man with whiskers, by P. VERONESE; is seen in front, and dressed



in black, with a red cloak hanging over his shoulder.

The dimensions are, one foot eight inches and an half in height, by one foot five inches in breadth.

## FLEMISH SCHOOL.

A full length portrait of an English Lady, with flowers: to the left is seen a vase; behind it, a tree; behind the tree sky. The principal drapery is yellow silk. She is said to be a lady of the family of Denby.

This is one of the small pictures Van dyck used to paint to ascertain the likeness, before he began the great picture and which he finished more or less as he thought necessary: several of which are to be seen in the Duke of Hamilton's collection.

The dimensions are, two feet and half an inch in height, by one foot two inches and three fourths in breadth.

A Portrait of a Young Man, with dark brown hair, and a white ruff about his neck: his drapery is black. Painted by JOHNSON, in the month of August, 1604. On wood.

The dimensions are, eleven inches in height, by nine inches in breadth.

A Beautiful Young Lady, with an arrow in her hand, and a quiver hanging at her back. By JOHNSON. On Copper.

The dimensions are, eight inches in height, by seven inches in breadth.

A Full length portrait of a Young Lady, about eight years of age. She has a tulip in her right hand; her drapery rich, and done with great labour.

The dimensions are, three feet seven inches and an half in height, by two feet five inches in breadth.

A Woman with a hawk in her right hand. On wood. The back-ground is

a deception; it imitates the veins of wood in such a manner as to appear real. The figure is said to be the fool or jester of the Princess Isabella.

The dimensions are, three feet two inches in height, by two feet three inches in breadth.

BUSTS of our SAVIOUR and the VIRGIN; two pictures by RUBENS, or of his school. On wood.

The dimensions of both are the same, viz. one foot two inches in height, by one foot two inches in breadth.

A Portrait on wood: the dress of the time of Charles I.

The dimensions are, nine inches in height, by six inches and one fourth in breadth.

ANOTHER portrait on wood; in a clergy-like dress. It seems to be the portrait of Evelyn, when a young man.

These two are from the collection of Baron Fraula.

The dimensions are, seven inches and an half in height, by six inches in breadth.

A Head of OTHO VENIUS, Rubens' master.

The dimensions are, one foot nine inches in height, by one foot three inches and an half in breadth.

A Portrait by HOLBEINS, in clare-obscure, with a green back-ground; on wood. This is the portrait of G. G. + Hanns Von Zurch Goltzschmidt. Hans Holbein hadt da Gimachdt. 1532. H. H.

This portrait is much admired for its truth and masterly execution in the representation of nature. There is a transaction recorded on the back of the picture, in German, in the year 1555, disposing of it for 100 florins.

The dimensions are, two feet one

inch and an half in height, by one foot six inches and an half in breadth.

A Portrait painted on wood, by HOLBEINS ; representing a woman past middle age, dressed in black, with a white handkerchief in her right hand, and a gold ornament about her wrist. There hangs on the right side of the picture, a cage with a parrot in it, near the upper corner of the picture : in the lower corner, a dog rearing, since denominated King Charles' kind : below her right hand hangs down a gold chain ; and under her right arm, a little dog of the kind formerly mentioned. On her fore and third finger there is on each a ring with a large stone. The drapery is interspersed with little flowers of gold.

It appears, by a rub that the picture got in the carriage, that the drapery which is now black, has been at first painted red ; a circumstance that shows that the picture was painted after nature.



This picture is thought to be English, and the mother of Lady Jean Gray. Others pretend it is too good for Holbeins, and that it belongs to Titian.

The dimensions are, one foot four inches in height, by one foot and half an inch in breadth.

A Flemish painter, with a ruff and gold chain.

The dimensions are, one foot nine inches and an half in height, by one foot six inches in breadth.

A Young Man with a black cap and feather, tuning a guitar. By VANDYCK. On wood.

The dimensions are, two feet one inch in height, by one foot seven inches and an half in breadth.

A Lady with yellow drapery, said to be Lady Dorothy Sidney, celebrated by Waller, under the name of Saccharissa. By VANDYCK.



The dimensions are, one foot eleven inches in height, by one foot five inches in breadth.

A Young Man playing on a guitar. By MORILLO.

## FRENCH SCHOOL.

A Picture in honour of the Prince of Conde, by NICOLAS POUSSIN. The portrait of the Prince, painted upon an oval, is carried up into the air by three Cupids; a fourth seems prepared to fix it by red ribbands to a tree upon the sea shore. Fame in the air, with her wings spread, points with her left hand to the picture of the Prince. In her right hand is a trumpet, to which is affixed the arms of the Family of Conde. Time with his scythe in his right hand, seems about to push it down upon a figure who sits upon the ground: which seems to be an allegorical representation of

Malicious Calumny. His hair resembles the Gorgon. His staring eyes, and open mouth, inspire horror; his feet are chained together, and a rod of iron comes from the chain to his neck: his hands are joined together behind his back; and monuments are preparing in honour of the Prince.

The subject shews it to be an early work of the Painter.

The dimensions are, two feet nine inches in height, by three feet five inches in breadth.

ANTHOINE DU PRAT, Chancellor of France and Cardinal. Painted in 1514, by POURBUS.

The dimensions are, two feet in height, by one foot eight inches and an half in breadth.

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The same subject. Tintoret pinxit. L. Kilian sculp. 1 s.

The Resurrection of our Saviour. P. Cagliari Veronensis pinxit. L. Kilian sculpsit. 9 d.

The raising of Lazarus. J. Palma pinxit. L. Kilian sculpsit. 9 d.

The Martyrdom of a Saint. P. Cagliari inv. P. Brebiette sculpsit. 3 d.

Fourteen different sized sacred histories, from 2 d. to 6 d. each.

Fourteen different representations of the Crucifixion, from 1 d. to 4 d. each.

Fifty prints, representing Saints and Religious Persons, different sizes, from 1 d. to 6 d. each.

Sixteen prints, on 8 plates, of the same size, representing saints and sacred history. 2 s.

Thirty-two prints, on 15 plates, different sizes, mostly small, sacred subjects. One of the plates contains 4 prints, all small, from 1d. to 4d. each. The last Supper, Ascension, and last Judgment; 3 prints. 1 s.

Six plates, representing the history of Tobias, by Mauperch. 1 s. 6 d.

Twelve prints, representing the History of the Old and New Testament, on large half sheets, Gio. Ben. Castiglione inv. C. Mace sculp. 5 s.

Three prints, representing different facts in St. Anthony's life. A. Carach inv. S. G. sculpfit. 6 d.

Zippora circumciseth her son. 1 s.

St. Jerom tempted in the Wilderness. Dominico Zampieri detto Domnichino pinxit. 1 s.

Our Saviour permitting him to be whipt as a Ciceronian, a vision, by the same. 1 s.

The Sacrament of Baptism, by the same. All sheet prints. 1 s.

The pictures of the above three

prints are to be seen at St. Andrew's Church at Rome.

The same three in small. 1 s. 6 d.

Sacred Emblems, 10 prints. 2 s. 6 d.

The Virgin and Child. Blanchard pinx.

Duret sculpsit. 6 d.

Ten prints, representing our Saviour, the Virgin, 4 Evangelists, and some Apostles; ovals, with garlands of flowers round them. 2 s.

Jesus and Mary, 2 prints. 6 d.

Our Saviour. Jac. Blanchard pinxit.

Petr. Daret sculpsit. 6 d.

The Virgin, by the same hand. Companions, and half-sheet prints. 6 d.

St. Francis de Paulo, half-length.

John Lenfant sculp. 6 d.

A Magdalene, by Jos. Ribiera detto.

Spagnoletto. 8 d.

*The following is a Collection of Whole-Length Figures.*

An Ecce Homo. D. Humbelot inv. Aë.

Rouffelet fecit. 6 d.

Jesus Amabilis and Mater Amabilis, 2

prints. C. le Brun inv. Rouffelet  
sculpsit. 1 s.

Regina Martyrum. Rouffelet inv. et fecit. 6 d.

St. Joseph. De la Hire invenit. Couvay fecit. 6 d.

St. John the Baptist, by the same. Rouffelet fecit. 6 d.

St. John the Evangelist, by the same. Rouffelet fecit. 6 d.

St. Augustin. C. le Brun inv. Rouffelet fecit. 6 d.

St. Agnes. De la Hire invenit. Rouffelet fecit. 6 d.

St. Benedictus, by the same. Rouffelet fecit. 6 d.

St. Francis, by the same. Rouffelet fecit. 6 d.

St. Sebastian, by the same. Rouffelet fecit. 6 d.

St. Scholastica, by the same. Rouffelet fecit. 6 d.

St. Genevieve, by the same. Rouffelet fecit. 6 d.

- St. Bruno. C. le Brun invenit. Rouffelet fecit. 6 d.
- St. Roch. Vignon invenit. Rouffelet fecit. 6 d.
- St. Carolus Baromeus, by the fame. Rouffelet fecit. 6 d.
- St. Claudius, by the fame. Couvay fecit. 6 d.
- St. Ursula, by the fame. Rouffelet fecit. 6 d.
- St. Gulielmus, by the fame. Couvay fecit. 6 d.
- St. Carolus Magnus, by the fame. Couvay fecit. 6 d.
- St. Lewis, by the fame. Rouffelet fecit. 6 d.
- St. Catherine, by the fame. Rouffelet fecit. 6 d.
- St. Anthony, by the fame. Couvay fecit. 6 d.
- St. Nicolas, by the fame. Couvay fecit. 6 d.
- St. Helena, by the fame. Rouffelet fecit. 6 d.



St. Hieronymus. Augustine Carrach invenit. C. Galle sculpsit. 6 d.

St. Mary Magdalene. Blanchard pinxit. Stella sculpsit. 6 d.

St. Bernard, by C. le Brun. Rouffelet fecit. 6 d.

A Guardian Angel. Couvay fecit. 6 d.  
All the above are upon half sheets.

St. Philip the Apostle. 3 d.

## S T A T U E S.

Twenty small Statues, on seven plates.

Joannes de Laune filius del. Stephanus pater sculpsit A. D. 1573. 1 s.

Thirteen prints, representing Minerva or Genius, Science, and 11 Arts and Sciences, ovals; by Stephanus de Laune. 1 s.

Eight prints, representing the Cardinal and Heroic Virtues, ovals; by same. 8 d.

Thirty-two Heathen Gods and Demigods; by Caracci. 4 s.

The Rape of the Sabines, by John de



Boulogne. Natoire del. Desplaces  
sculpsit. 6 d.

The Bath of Apollo, by Girardon and  
Regnaudin. Thomassin del. et sculp-  
sit. 1 s. 6 d.

The Horses of the Sun, by Gerin, in 2  
views. Thomassin del. et sculp. 1 s. 6 d.

The Triumph of Apollo, by Thierry. And  
The Triumph of Amphitrite, its com-  
panion, by the same. Thomassin del.  
et sculpsit. 1 s. 6 d.

The statue of Victory or Fame a horse-  
back, by Coisveau. And

The statue of Mercury a horse back, its  
companion, by the same. Thomassin  
del. et sculp. 1 s. 6 d.

These two last are placed in the grand-  
entry to the Tuilleries.

Diana and Endymion, by Thierry. Tho-  
massin sculpsit. 1 s.

Victory over the Empire. Thomassin  
sculpsit. 4 d.

Victory over Spain. Surugue sculp. 4 d.

Peace and Plenty, 2 prints. Surugue  
sculp. 8 d.

Twelve prints, representing the 12 Months. C. le Brun invenit. Engraved by Surugue and others. 4 s.

Four prints, representing the Seasons, by Picart. 1 s.

Four prints, representing the 4 parts of the Day, by the same. 1 s. 6 d.

Four prints, representing the 4 parts of the World, by the same. 1 s.

The Rape of Proserpine, a shepherdess, and Flora, by the same; 3 prints. 1 s.

ORNAMENTS, *most of them of use for Chasers, Stucco-men, and Goldsmiths.*

Eighteen prints, Trophies, Battle-pieces, and Hunting-pieces, by Stephanus de Laune. 2 s. 3 d.

Twelve prints, Ornaments, emblematical of the arts and sciences, 6 of the sciences with light grounds, by de Laune. 1 s.

Six prints, square small emblematical ornaments for a Bible, by the same. 6 d.

Six prints, square small emblematical ornaments, poetical or historical, by the same. 6 d.

Seven prints, various shaped grotesque ornaments, by the same. 7 d.

Eight prints, oval ornaments, grotesque, by the same. 8 d.

Three prints, larger ovals, representing Bacchanals of Cupids, by the same. 3 d.

Three prints, smaller ovals, representing grotesques, by the same. 3 d.

Four prints, circular grotesques. 4 d.

Two prints, ovals larger than any above-mentioned, by Steph. de Laune. 2 d.

Ten plates, containing several pieces on each plate, of various forms and sizes.

A book for the use of Chasers and goldsmiths. Jacques Collen inv. et sc.

Sixteen plates, containing sacred emblematical ornaments, of various sizes, by different hands, 3 or 4 on a plate, from 1 d. to 6 d. each.

Eleven plates of various larger ornaments, for the use of stucco-men or carpenters, 2 or 3 on the same plates, by different hands, from 3 d. to 4 d. each.

Six plates, containing ornamented ceiling pieces, with a frontispiece, by le Moyn. 2 s.

A sheet ornament, and two others smaller, for placing a print or inscription into. 6 d. each.

A Chinese Tree, on two sheets, with great variety of work. 2 s.

## P O R T R A I T S.

Charles XII. king of Sweden, at full length. 3 d.

Huygens, engraved by Edelinck. 1 s.

Michael le Tellier, Chancellor of France.

F. Voet pinxit. Edelinck sculp. 1 s.

Guido Patin Parisiensis Medicus et Professor Regius. A. Maffon pinxit et sculpsit. 6 d.

Valentin Conrart, secretary to the French Academy, &c. C. le Fevre pinx. L. Coffin sculp. 1 s.

Cassini the famous Astronomer, with a view of the Observatory at Paris. L. Coffin sculpsit. 6 d.

J. D. Auvergne Parisiensis, Arabicae linguae Professor Regius. J. Lenfant ad vivum faciebat. 6 d.

Malbranche. Rochfort sculpsit. 6 d.

Fra. Chauveau of the Royal Academy of painting and sculpture. Le Fevre pinxit. L. Coffin fecit. 6 d.

Fr. Herard, Chirurgion of Paris, famous for the operation of the trepan and others. F. Siere pinxit. L. Coffin sculpsit. 6 d.

J. Doujat, Dean of the French Academy, and Historiographer to Lewis XIV. F. Sierre pinxit. L. Coffin sculpsit. 6 d.

Claudius de Hervy, Aedile of Paris. Lochon sculpsit. 9 d.

Anna Rouffelet, his wife. Lochon sculpsit. 9 d.

Johannes de Hervy, Regi a Consiliis, Lochon sculpsit. 9 d.

Johanna de Hervy, Alzenbach sculpsit. 3 d.

Maria Depardieu, uxor nobilis Aegidii Morelli. Lochon post mortem delin. et sculpsit. 3 d.

Claudius Morellus Abbas, frater Aegidii; by the same. 3 d.

Carolus Morellus, by the same. 3 d.



Fredericus Morellus, Professor and Royal Interpreter. 3 d.

Gulielmus Blancus, Chamberlain to Sextus IV. Tho. de Jeu sculpsit. 3 d.

Armand Jean Boutilier, Premier Abbé de la Trappe. 6 d.

Lewis Antoine de Noilles, Cardinal and Archbishop of Paris. 6 d.

Two portraits, an old Man and his Wife, Misers. 4 d.

Forty-four portraits of French nobility, gentlemen and ladies. 7 s. 4 d.

Twelve heads by Rembrant, copied. 2 s.

The Dauphin's family. 4 d.

Lewis IX. king of France. 3 d.

#### LANDSCAPES, BEASTS, and BIRDS, &c.

Eight large Views, by Hollar. 2 s. 8 d.

Twelve smaller Views, by the same. 2 s.

Nine views of Versailles, from 3 d. to 6 d. each.

An old Ruin. 2 d.

Country pleasuring and amusements, by le Pautre; 6 prints. 1 s.

Dutch country merriments, by Teniers; 4 prints. 8 d.



Cattle-pieces, Camels, &c. after M. Rosa;  
2 prints. 4 d.

Two Landscapes, with figures, by Perelle. 8 d.

Five Cattle-pieces, by Berghem. 1 s. 8 d.

Three Landscapes, with figures and cattle, by Paul Van Somer. 9 d.

Seven Landscapes, with figures bathing, etched by Count Caylus. 7 d.

Pieces of birds, 6 prints. 9 d.

Baskets of fruit and flowers, 6 prints.  
9 d.

A Landscape, Flemish. 4 d.

# STATUES

IN

PLASTER OF PARIS,

MOULDED AT GLASGOW.

*Those marked with a \* were modelled there.*

THE Gladiator Borghefe, same size with the famous Antique. The real length of the figure is 6 feet 6 inches, but the height from the ground is only 5 feet 6 inches. 8 l.

The same in lead. 15 l. 15 s.

A Cupid lying, covering himself with a piece of drapery, by Fiamingo; And its companion, by the same. 2 feet 7 inches long, and 10 inches in height. 15 s. each.

The above two when varnished. 20 s. each.

*They are proper for putting over architraves or cornices on door-heads.*

## S M A L L E R   S T A T U E S.

Apollo. 2 feet 4 inches and an half  
high. 10 s.

The Dancing Faun. 2 feet 4 inches,  
10 s.

\* The Gladiator Borghese. 2 feet 4  
inches and an half. 10 s.

Leda and the Swan. 2 feet 2 inches,  
10 s.

Venus of Medici. 2 feet. 10 s.

Amphitrite. 1 foot 10 inches and an  
half. 9 s.

Flora. 1 foot 9 inches and an half. 7 s.

Antinous. 1 foot 8 inches and an half.  
7 s.

A young Faun piping. 1 foot 8 inches  
and an half. 7 s.

Antaeus. 1 foot 8 inches. 7 s.

An anatomical figure. 1 foot 9 inches  
and an half. 7 s.

Hercules and Antaeus wrestling. 1 foot  
9 inches. 15 s.

The same in a different posture. 1 foot  
9 inches. 15 s.

Mercury flying. 5 s.

Mercury leaning. 1 foot 2 inches. 4 s.

Apollo. 1 foot 2 inches. 4 s.

Venus. 1 foot 2 inches. 4 s. 6 d.

### MODERN STATUES.

Shakespear, with a monument. 1 foot 8 inches. 7 s. 6 d.

Milton, with a monument. 1 foot 9 inches. 7 s. 6 d.

Another Milton. 1 foot 8 inches. 6 s.

Shakespear, with a monument. 13 inches and an half. 4 s.

Milton, with a monument. 13 inches and an half. 4 s.

Pope, with a monument. 13 inches and an half. 4 s.

Gay, with a monument. 13 inches and an half. 4 s.

Autumn, or Bacchus. 15 inches. 2 s. 6 d.

Winter, or a Sketing boy. 15 inches. 2 s. 6 d.

BUSTS, as large as life, from the Antique.

Antoninus. 2 feet 7 inches. 1 l. 11 s.  
6 d.

Jupiter. 2 feet 3 inches and three  
fourths. 1 l. 1 s.

Homer. 2 feet 3 inches and an half.  
1 l. 1 s.

Sylla. 2 feet 2 inches and three fourths.  
1 l. 1 s.

Caracalla. 2 feet 2 inches and an half.  
1 l. 1 s.

Vestal Virgin. 2 feet 1 inch. 1 l. 1 s.

Faustina. 2 feet one inch. 1 l. 1 s.

Cicero. 1 foot 11 inches. 18 s.

Seneca. 1 foot 11 inches and an half.  
18 s.

Nero, young. 1 foot 10 inches and an  
half. 12 s.

Annius Verus. 1 foot 11 inches and an  
half. 12 s.

M. Aurelius Antoninus, young. 1 foot  
6 inches and an half. 12 s.

*Less than Life.*

A Madonna. 1 foot 5 inches. 7 s.

Apollo of Belvidere. 1 foot 6 inches  
and an half. 6 s.

Aesculapius. 1 foot 6 inches. 6 s.

\* Homer. 1 foot 5 inches and an half.  
6 s.

Plato. 1 foot 5 inches. 7 s.

Virgil. 1 foot 6 inches and an half. 7 s.

Cicero. 1 foot 5 inches. 7 s.

\* M. Aurelius Antoninus. 1 foot 8  
inches. 7 s.

\* Vestal Virgin. 1 foot 4 inches and an  
half. 5 s.

\* Faustina. 1 foot 4 inches and an half.  
5 s.

## MODERN BUSTS.

\* King of Prussia. 1 foot 11 inches and  
an half. 10 s.

\* The Prince of Wales. 1 foot 8 inches  
and an half. 6 s.

\* Raphael. 1 foot 5 inches. 6 s.

\* Annibal Caracci. 1 foot 5 inches. 6 s.



\* Sir Walter Rawleigh. 1 foot 5 inches and an half. 4 s.

\* Shakespear. 1 foot 5 inches and an half. 6 s.

\* Milton. 1 foot 5 inches and an half. 4 s.

Dryden. 1 foot 5 inches. 6 s.

Newton. 1 foot 5 inches. 6 s.

Prior. 1 foot 6 inches. 6 s.

Pope. 1 foot 4 inches and an half. 6 s.

#### S M A L L B U S T S.

Livy. 12 inches and an half. 3 s.

\* A Madonna. 14 inches and an half. 2 s. 6 d.

\* The Angel Gabriel. 13 inches and an half. 2 s. 6 d.

A head of Cupid, with a pedestel, moulded on an original modelling of Fiamingo. 1 foot. 5 s.

A head of Pan. 1 foot 1 inch. 4 s.

A head of Silenus. 12 inches and an half. 4 s.

*The above two for putting into the cornices of chimney pieces, or door-heads.*

A Boy fitting, after Fiamingo. 6 inches  
and an half, by 6 inches and an half.  
1 s. 6 d.

\* A Boy fitting, modelled after the for-  
mer. 12 inches and an half, by 15  
inches. 2 s. 6 d.

Venus. 11 inches and an half. 2 s.

Flora. 11 inches and an half. 2 s.

Apollo. 11 inches and an half. 2 s.

Leda. 11 inches. 2 s.

Cicero. 11 inches and an half. 2 s. 6 d.

Virgil. 1 foot. 2 s. 6 d.

Shakespear. 11 inches. 2 s.

Milton. 11 inches. 2 s.

\* King of Pruffia. 1 foot. 2 s. 6 d.

Vandyck. 1 foot. 2 s.

Antoninus. 11 inches. 2 s.

Faustina. 10 inches. 1 s. 6 d.

Cicero. 9 inches. 1 s. 6 d.

Demosthenes. 9 inches. 1 s. 6 d.

A Satyr. 8 inches and an half. 1 s. 6 d.

Cleopatra. 8 inches. 1 s.

Lucretia. 8 inches. 1 s.

## URNS and Ornamented BRACKETS.

Large Urns. 5 s.

Small Urns. 1 s.

A Bracket for the large statues of Shakespeare or Milton. 4 s.

A Bracket for any of the middle-sized busts or statues. 7 s. 6 d.

Two other Brackets for the same (companions) both at 7 s. 6 d.

A Bracket for the smallest statues. 1 s.

A Bracket for the small busts. 1 s.

## B A S R E L I E V O ' S.

Dr. Francis Hutcheson. 5 inches by 4.  
2 s. 6 d.

Ceres. 5 inches by 8. 3 s.

A Bacchanal. 5 inches by 8. 3 s.

Judith with Holophernes' head. 6 inches  
by 8. 3 s.

A sleeping Venus. 5 inches by 8. 3 s.

## B U S T S cut in Stone.

Cicero. 1 foot 11 inches. 5 l.

Seneca. 1 foot 11 inches and an half.  
4 l.

Livy. 1 foot 8 inches and one fourth.  
3 l.

Besides the above, there have been lately brought from abroad, Casts, from moulds made on the originals, of

The Venus of Medici,  
The Apollo of the Villa Medici,  
Busts of Niobe, and most of her Children,  
The Laocoon,  
The principal parts of the Trajan Column;  
Together with lesser complete Alto and Basso Relievo's.

These, with the Moulds made upon them, remain at Glasgow.

T H E E N D.

U. S. A.

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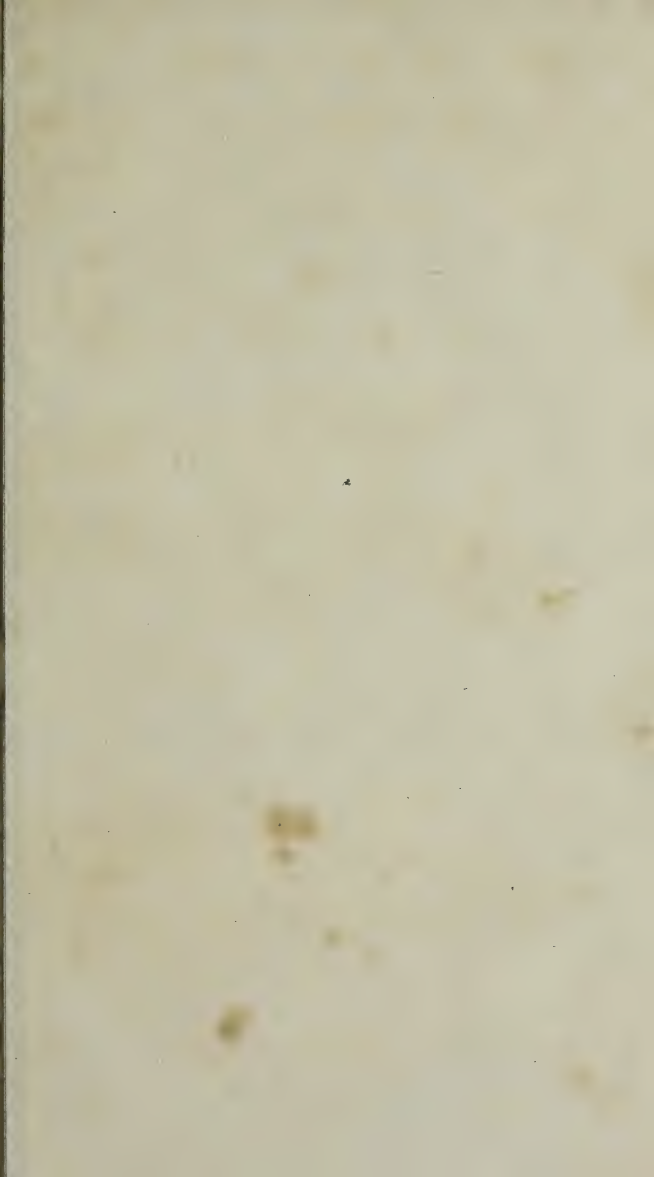
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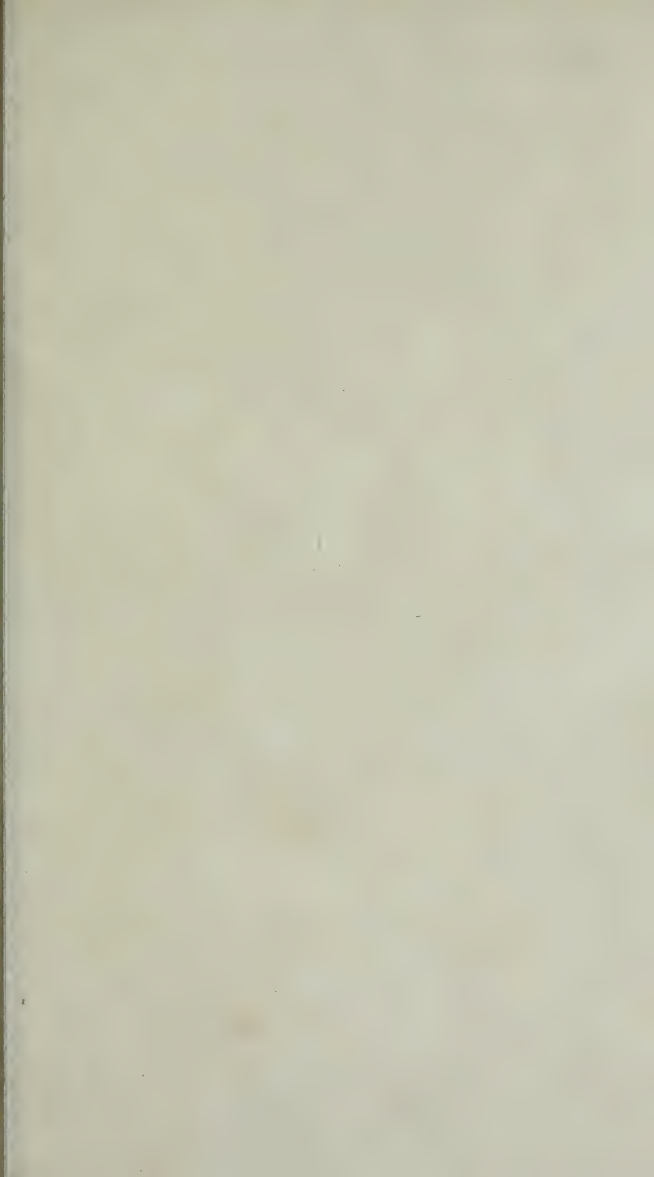
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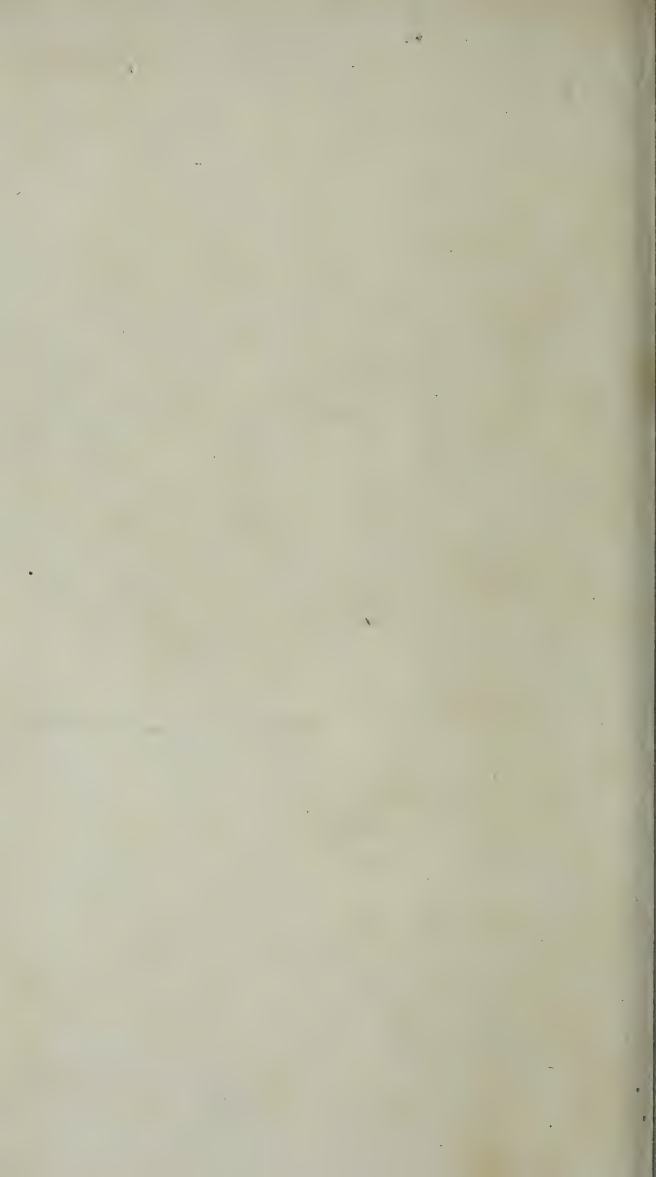
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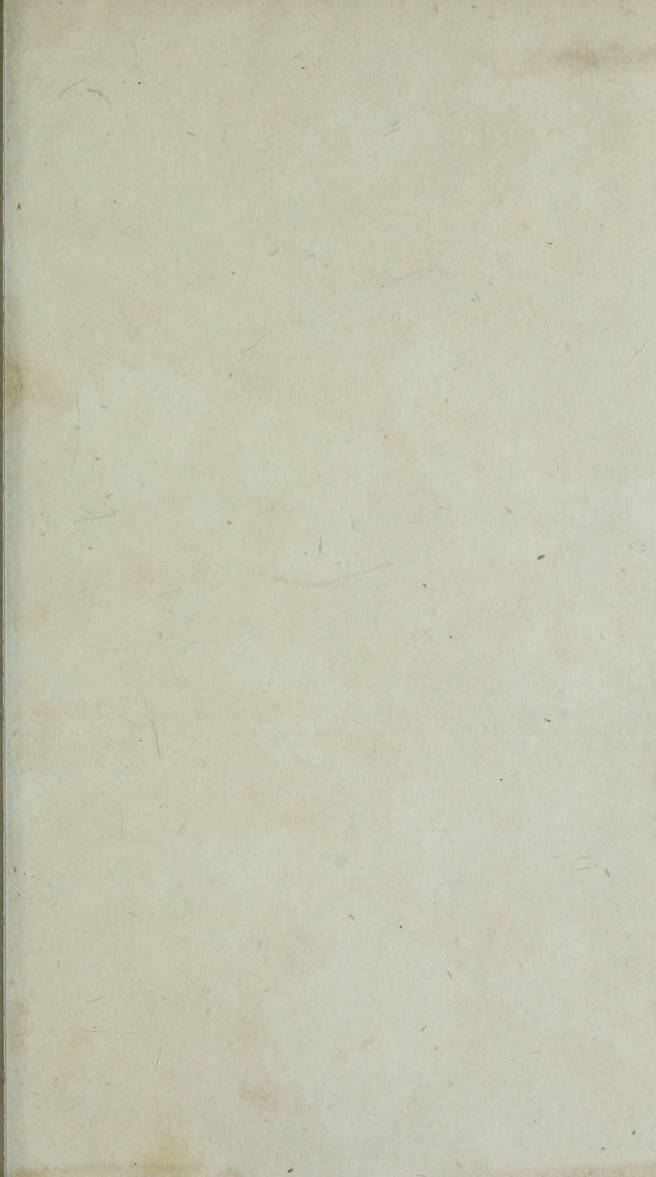


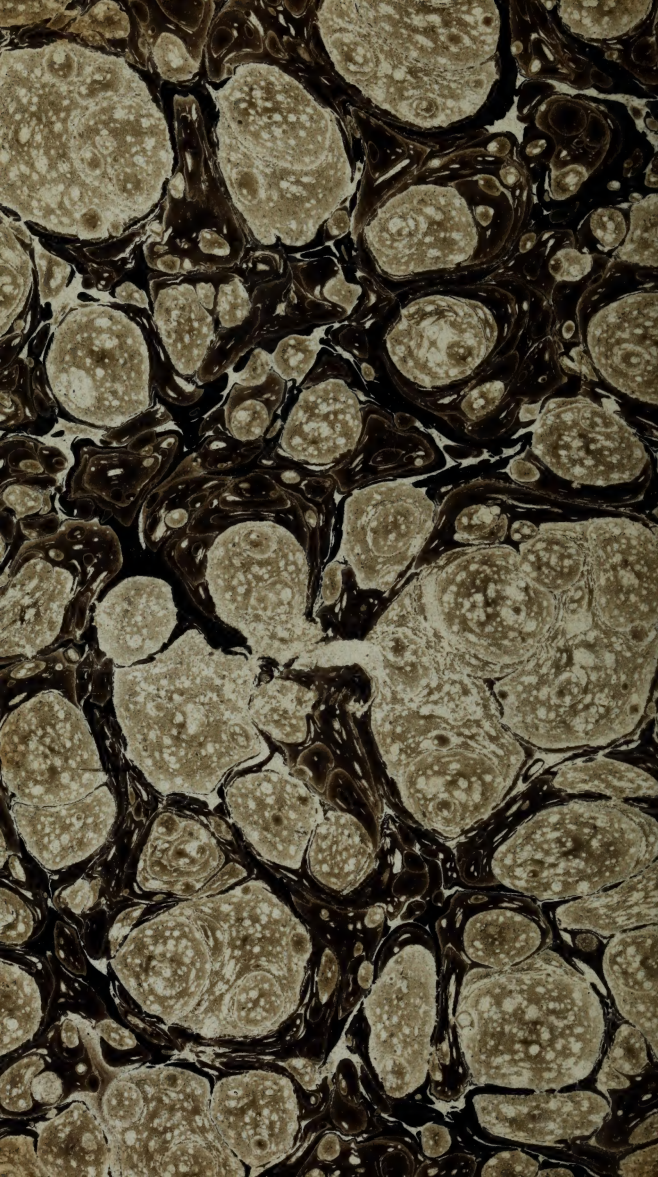














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